This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

Mus 743.1.446

ISHAM COLLECTION

THE MUSIC LIBRARY
OF THE
HARVARD COLLEGE
LIBRARY.

DATE DUE

SEP 12 2005

GAYLORD

PRINTED IN U.S.A.

Schirmer's Library of Musical Classics

Vol. 976

FELIX MENDELSSOHN-BARTHOLDY

COMPOSITIONS FOR THE ORGAN

THREE PRELUDES AND FUGUES, OP. 37

SIX SONATAS, OP. 65

EDITED AND REVISED

BY

EDWIN H. LEMARE

NEW YORK : G. SCHIRMER

Copyright, 1910, by G. Schirmer, Inc.

Printed in the U. S. A.

~~Isham 1467.10~~

Mus 743.1.446

✓

HARVARD UNIVERSITY

PREFACE

At the request of many, this new Edition of Mendelssohn's Organ Works is offered in the hope that it may be a guide in phrasing, expression, ease of pedalling and effective registration.

In all the Sonatas (and, whenever possible, in the Fugues) the question of turning over the leaves has also been considered. The stop-indications given are in accordance with the organ of the present day; but, as the tone-quality of the same stop varies greatly with the different builders, personal discretion must always be used by the player.

The two hands are divided as much as possible into the two staves—for clearness in reading.

Some of the passages, in the more rapid movements, which are marked *staccato*, are thus intended only when taken at the speed indicated. At a slower *tempo* such a *staccato* would not be necessary, so long as clearness of touch and phrasing are maintained.

Where there is a small "B" or "F" under a pedal mark, it indicates that the foot is to be in a backward or a forward position on the pedal-board.

The Editor trusts that this Edition may be of value to the earnest student in his endeavour to get a clearer and more comprehensive idea of these great organ works.

EDWIN H. LEMARE

New York, June 1st, 1910

CONTENTS

PAGE

Three Preludes and Fugues, Op. 37

No. 1. C minor 96
— 2. G major 108
— 3. D minor 117

Six Sonatas, Op. 65

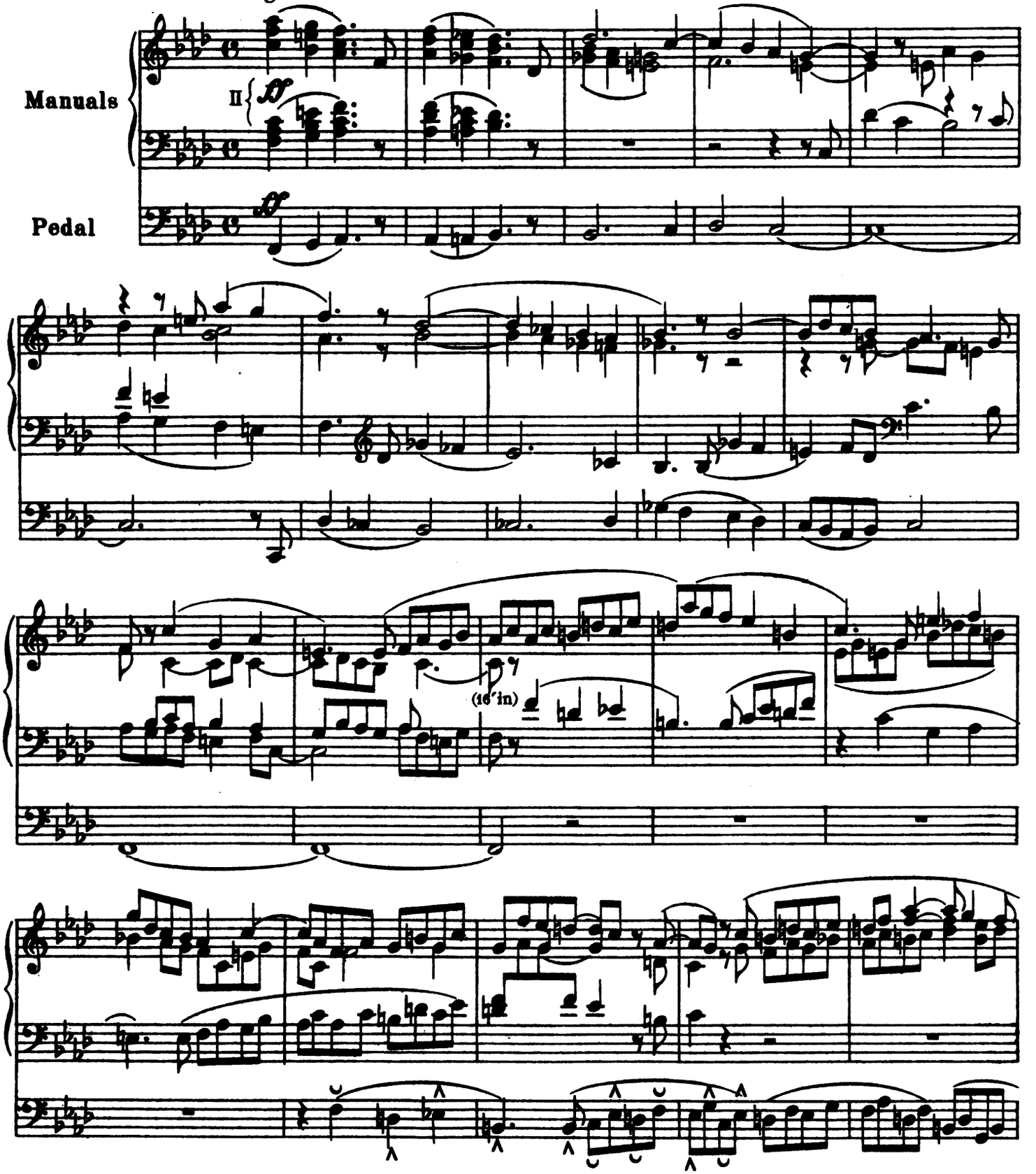
No. 1. F minor 1
— 2. C minor 21
— 3. A major 33
— 4. B♭ major 45
— 5. D major 65
— 6. D minor 76

First Sonata

IV. Solo (Reeds)
III. Swell (Full)
II. Great (Diapasons 8′)-III
I. Choir (Unda Maris 8′ & V. H. with Trem.)
Pedal (Full, without reeds)-II & III

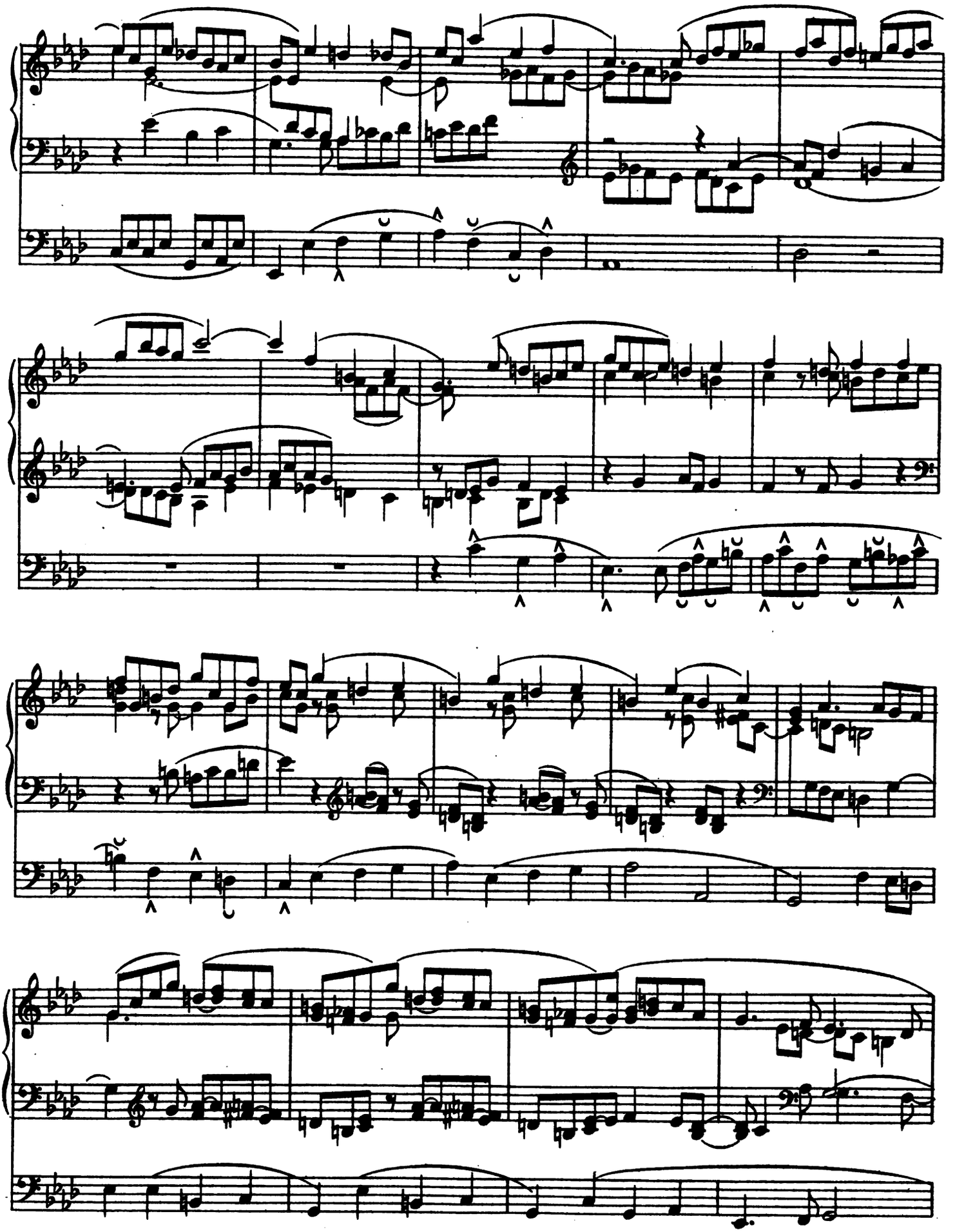
F. Mendelssohn-Bartholdy
Edited and revised by
Edwin H. Lemare

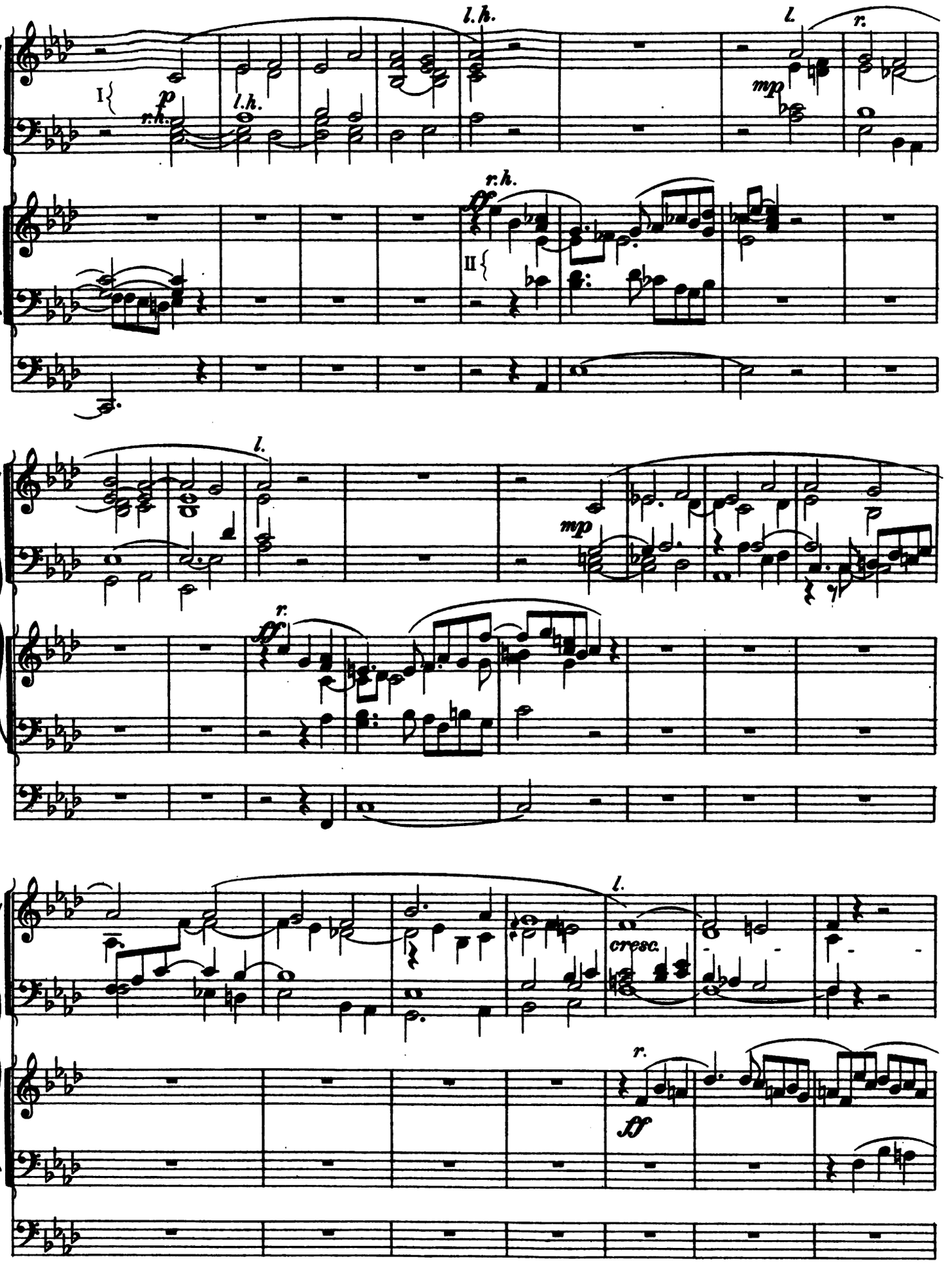
Allegro moderato e serioso (♩= 104)

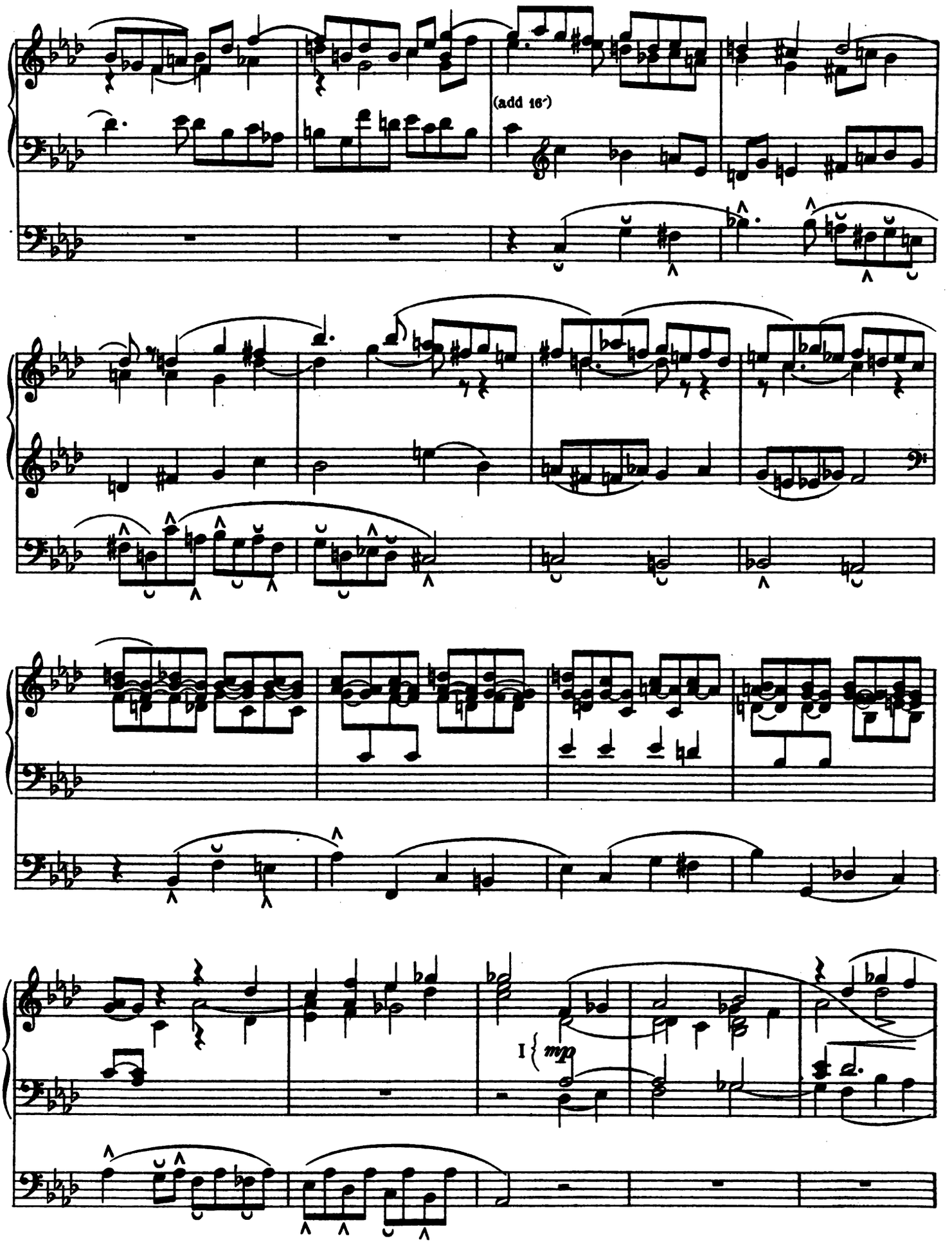


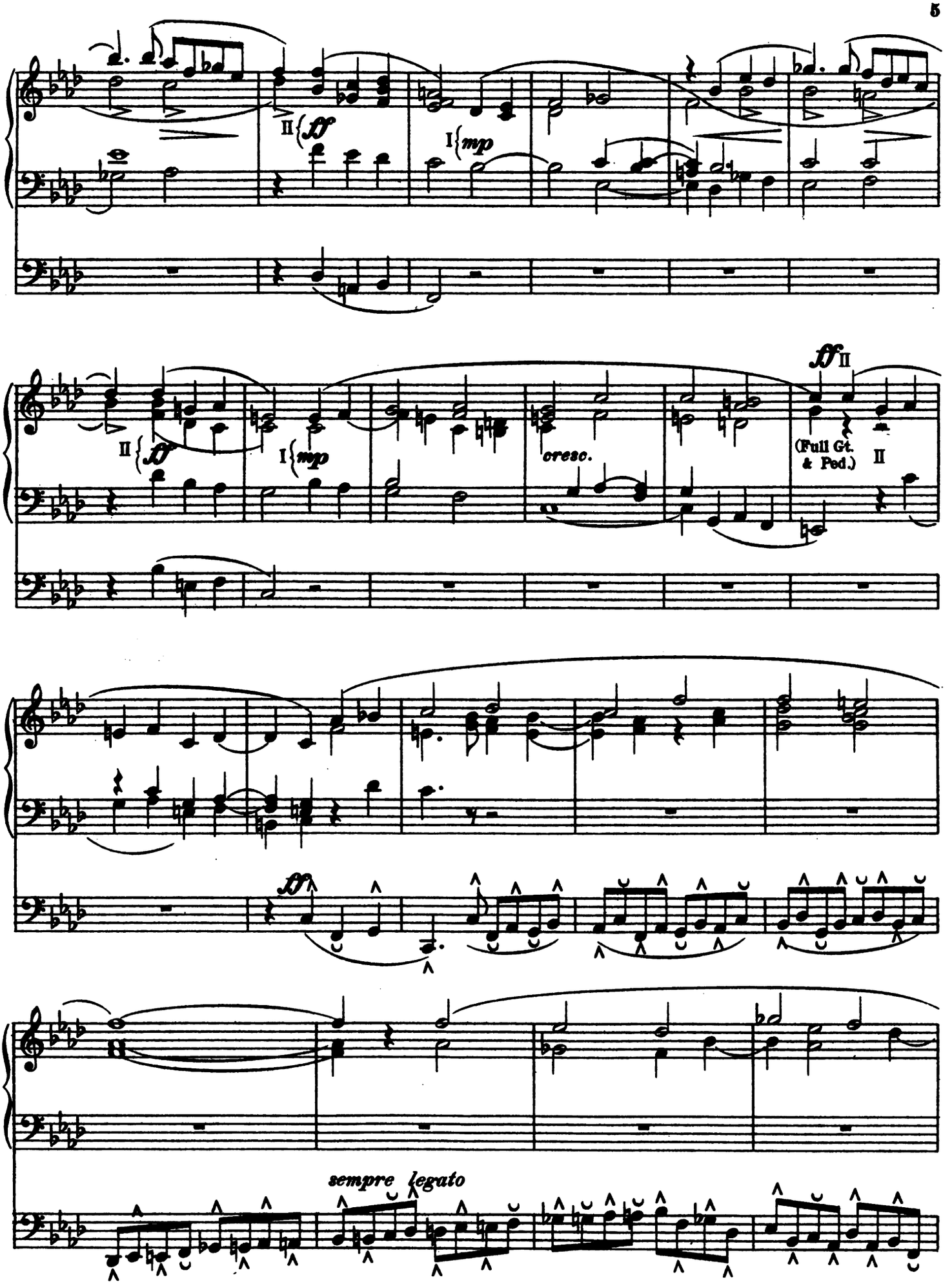
The metronome-marks are suggested by the Editor.

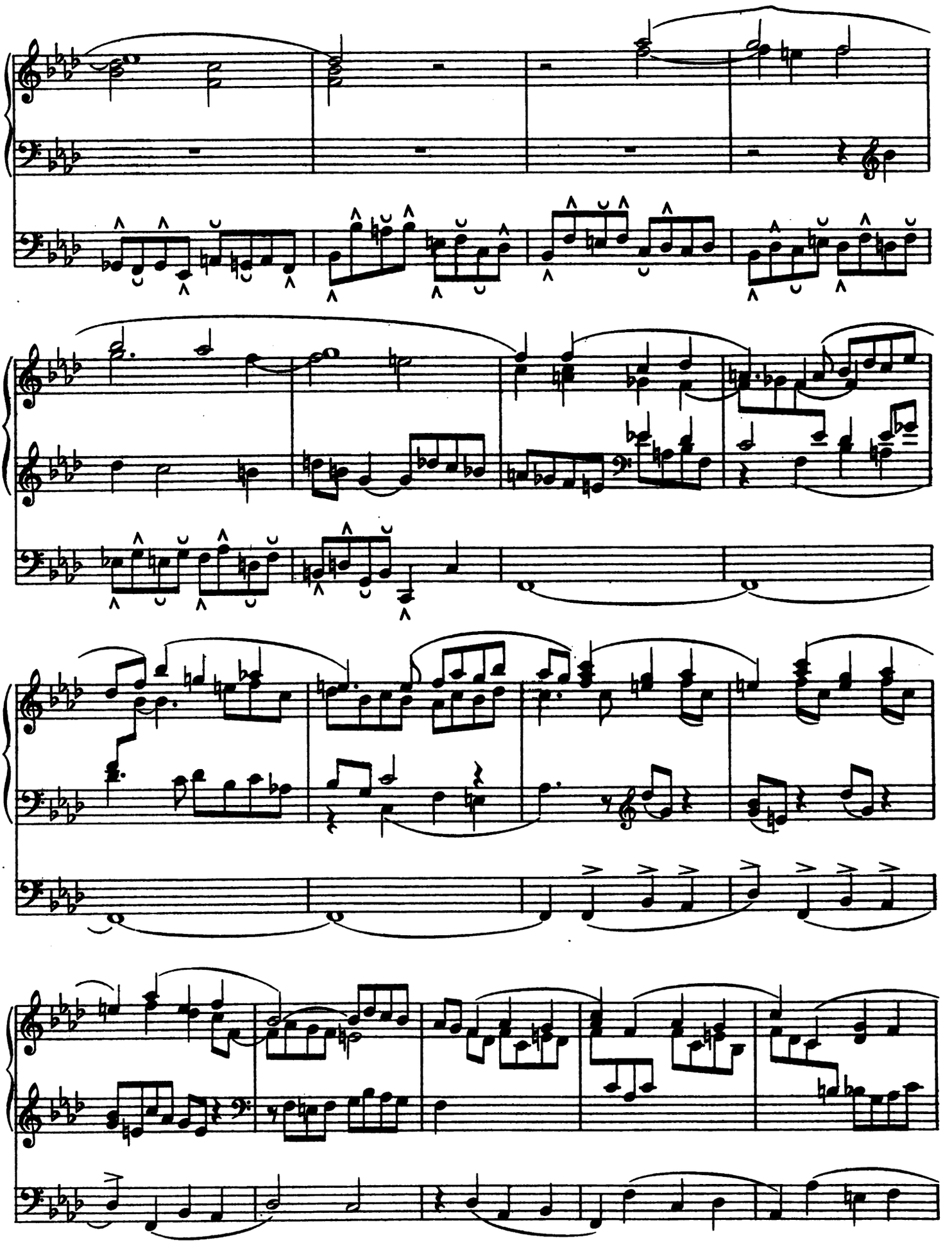
Copyright, 1910, by G. Schirmer, Inc.
Printed in the U. S. A.

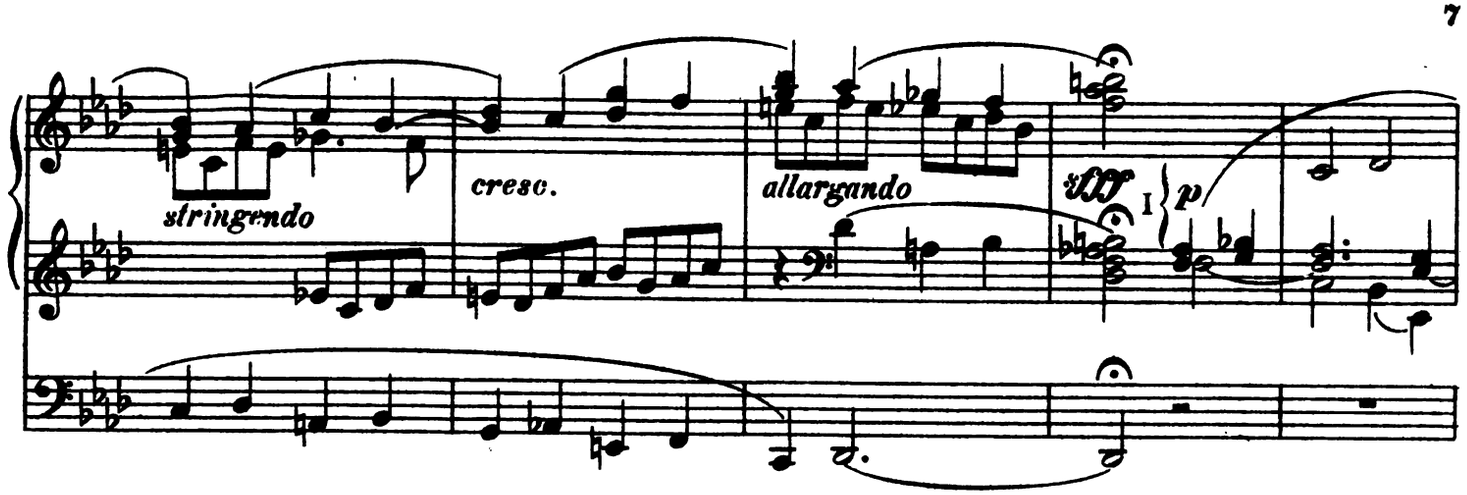


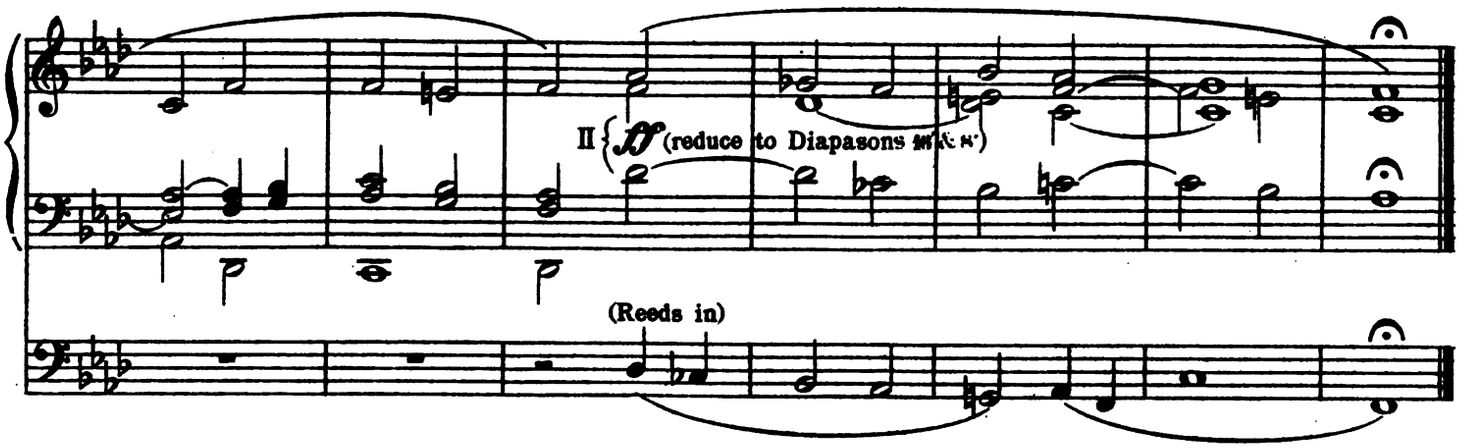

l.h.
l.
r.
I
p
r.h.
l.h.
mp
r.h.
ff
II
l.
mp
r.
ff
l.
cresc.
r.
ff


(add 16')
I
mp

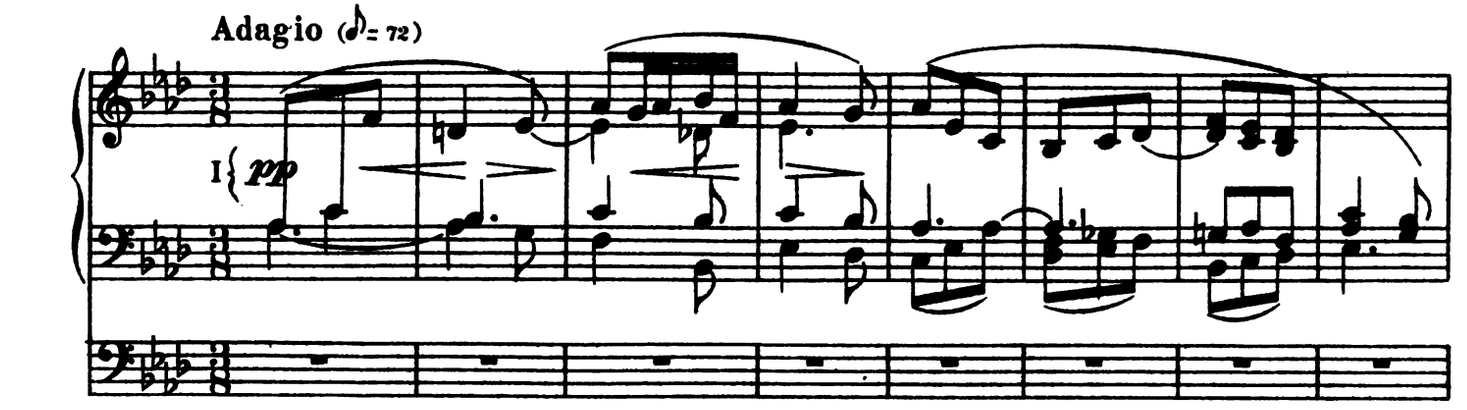

II ff
I mp
II ff
I mp
cresc.
ff II
(Full Gt. & Ped.) II
ff
sempre legato

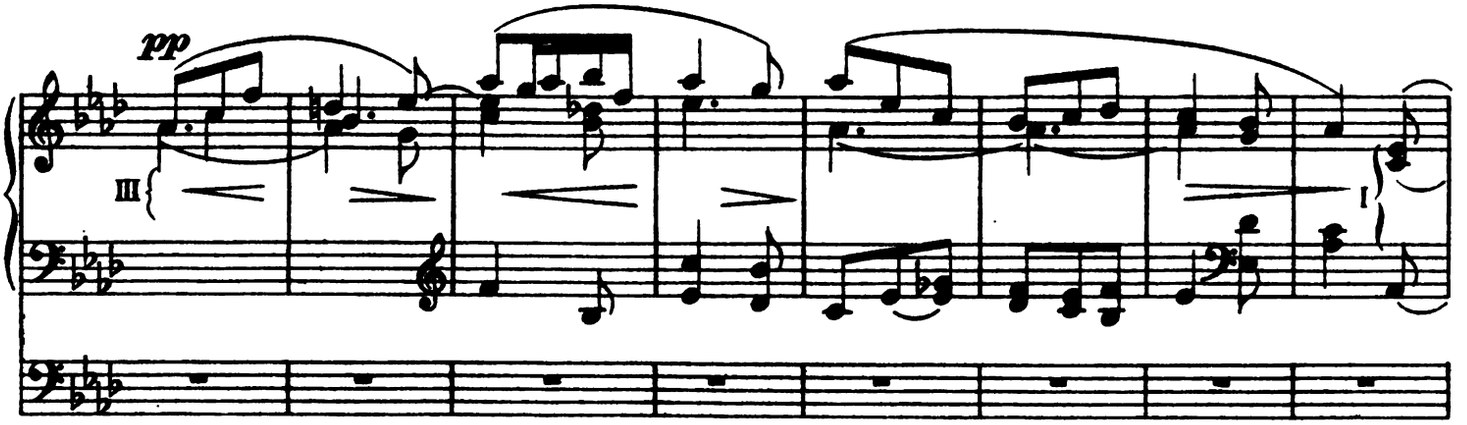


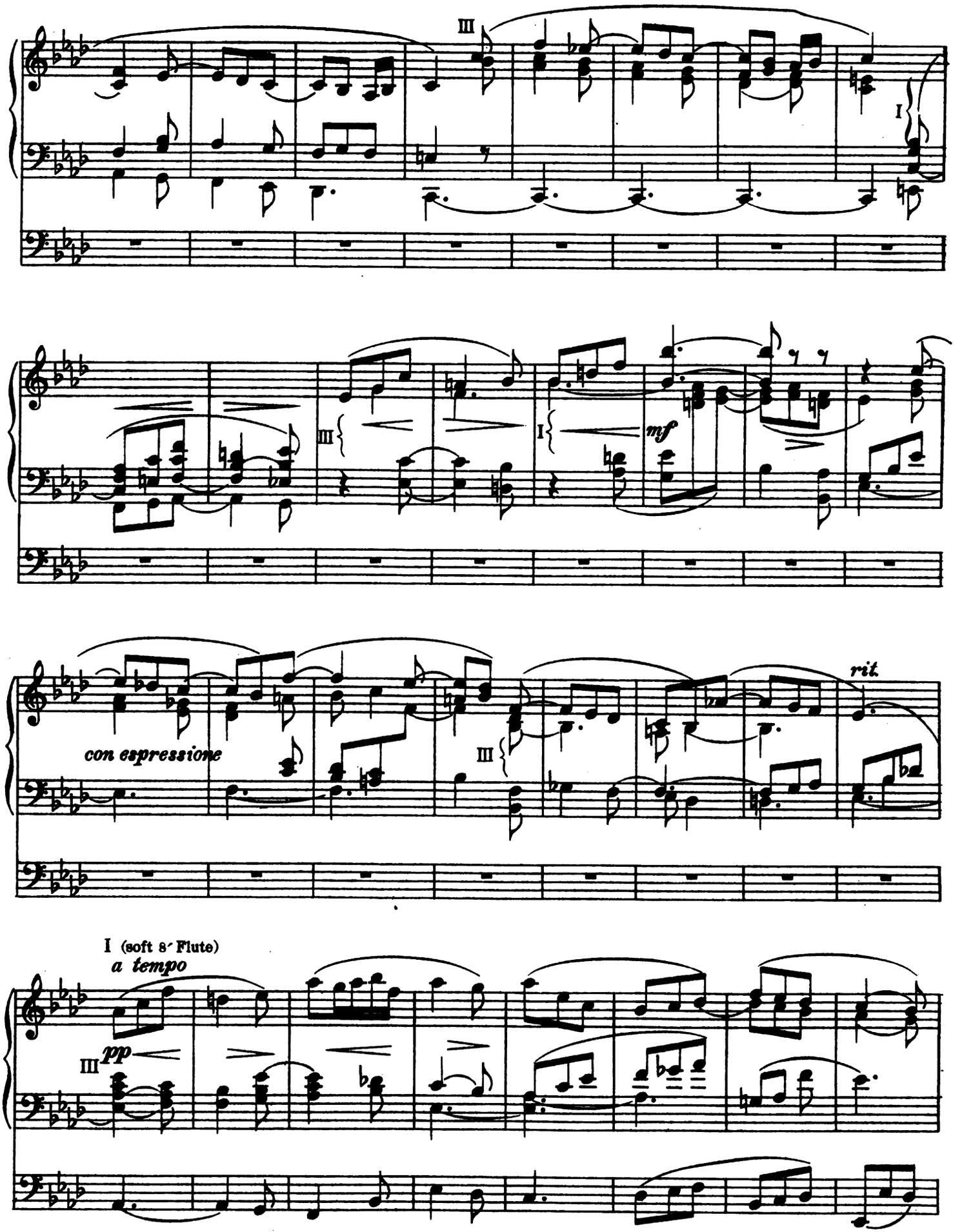


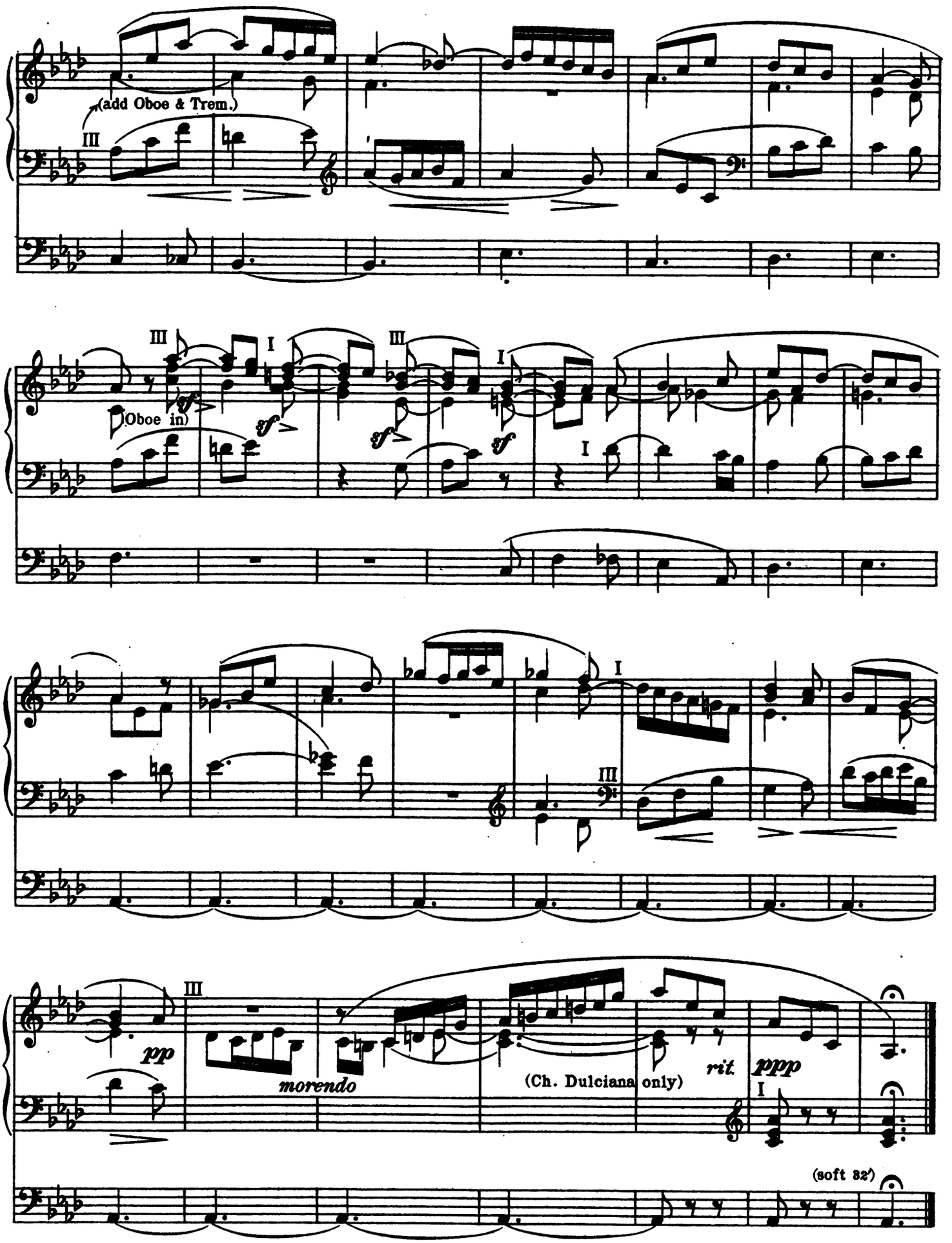


III (Soft 8')
I (Soft 8' & 4')
Pedal (Soft 16' & 8') uncoupled

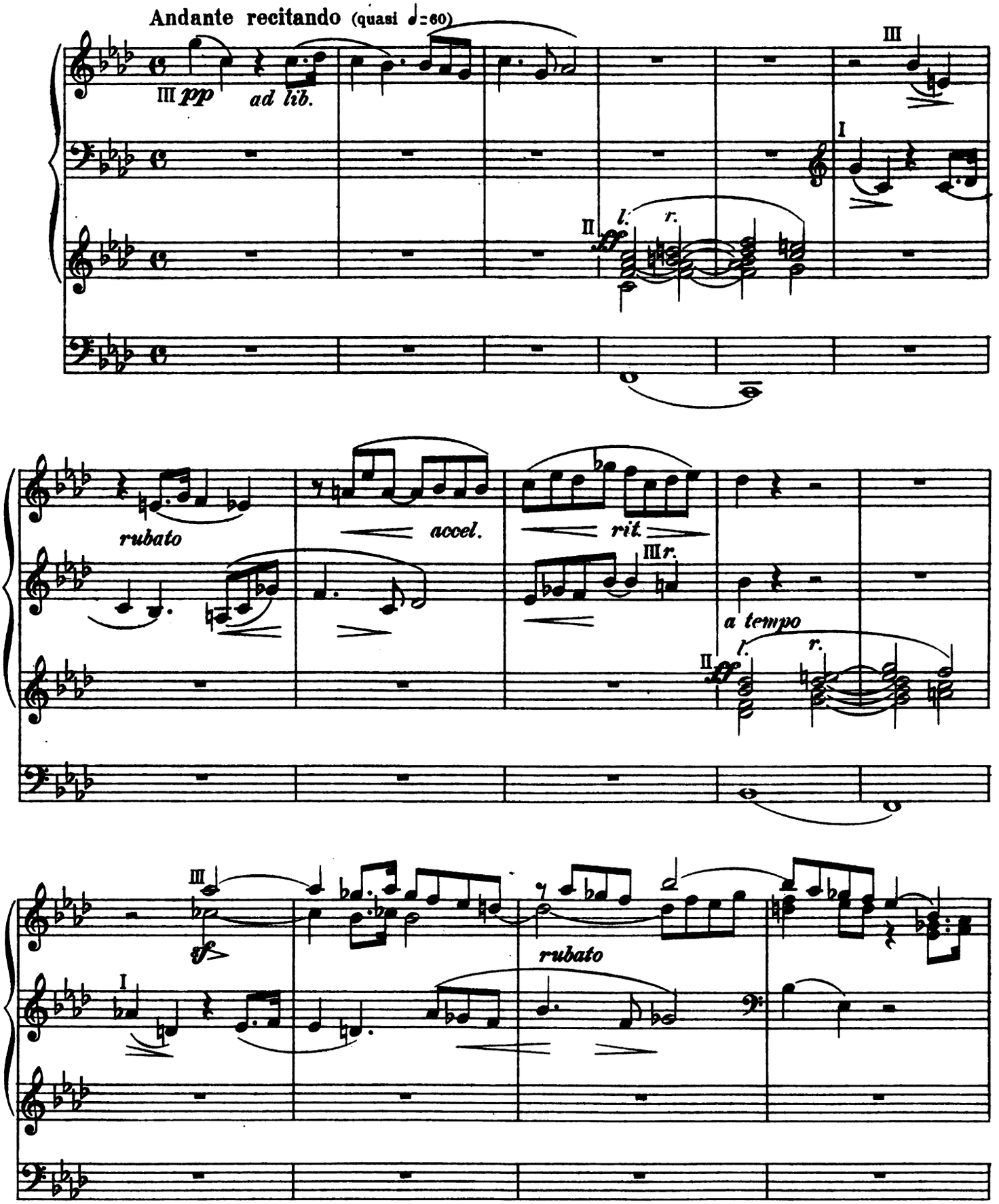


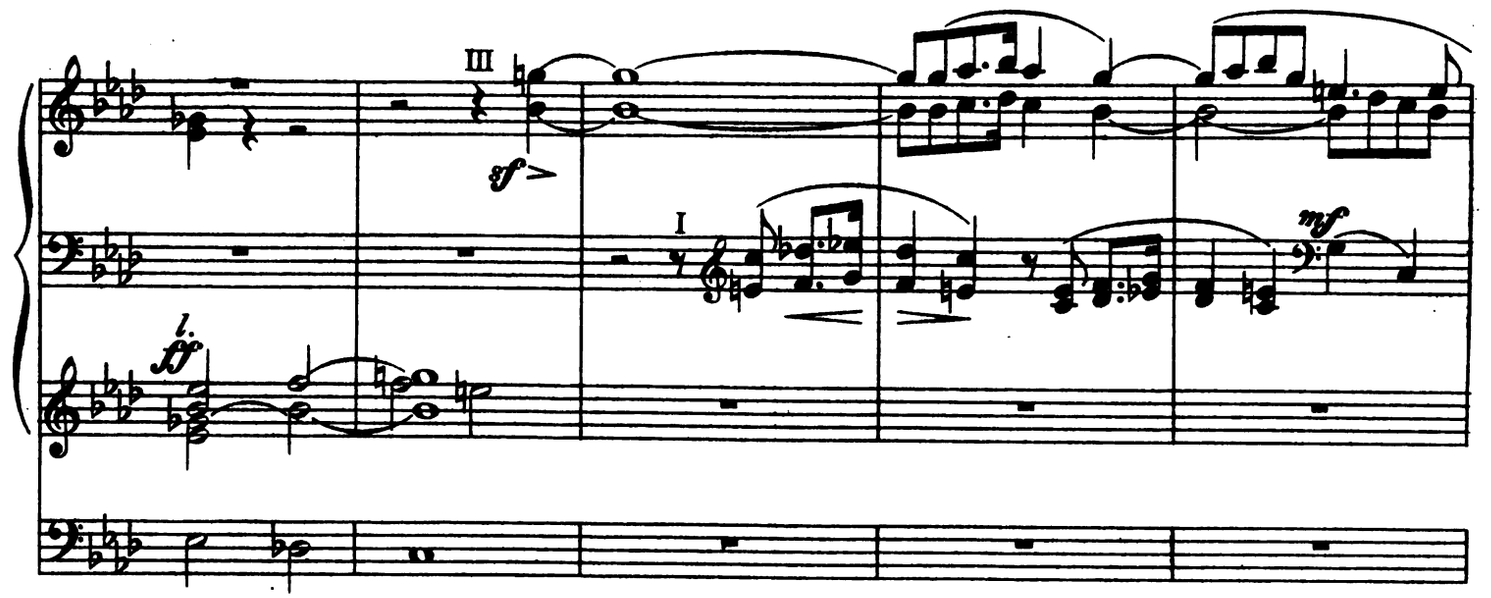


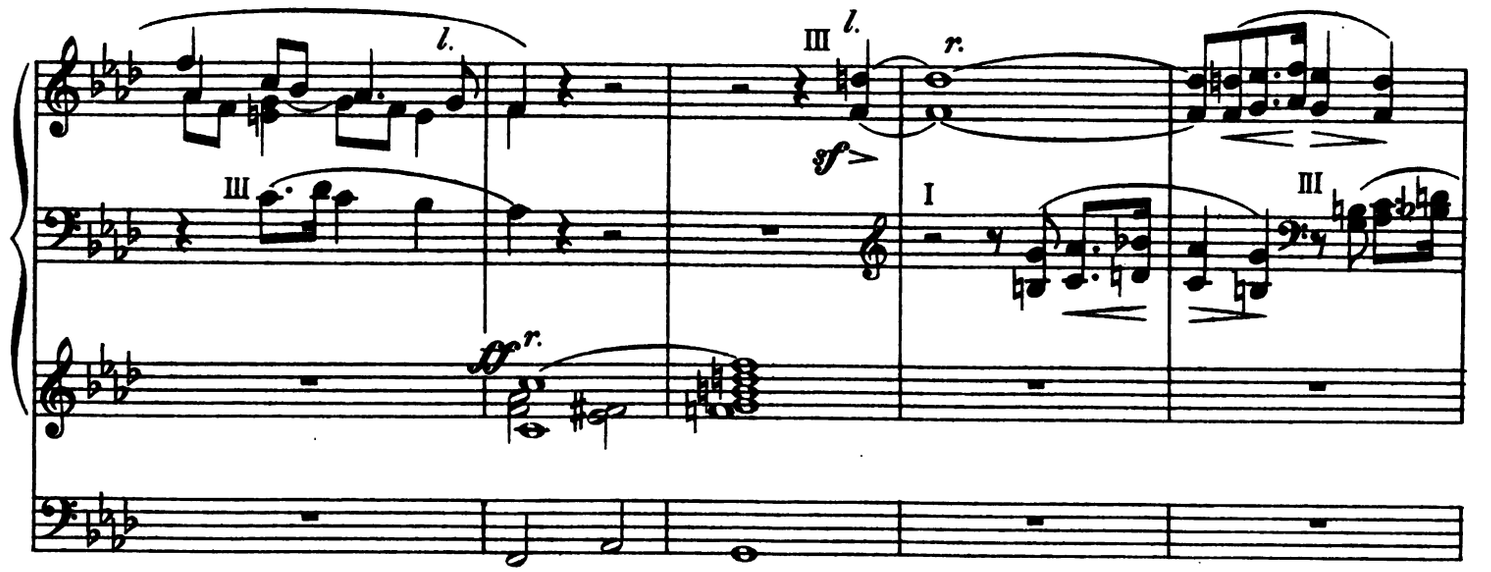

III
I
III
I
mf
con espressione
III
rit.
I (soft 8′ Flute)
a tempo
III
pp


(add Oboe & Trem.)
III
(Oboe in)
I
III
pp
morendo
(Ch. Dulciana only)
rit.
ppp
(soft 32')

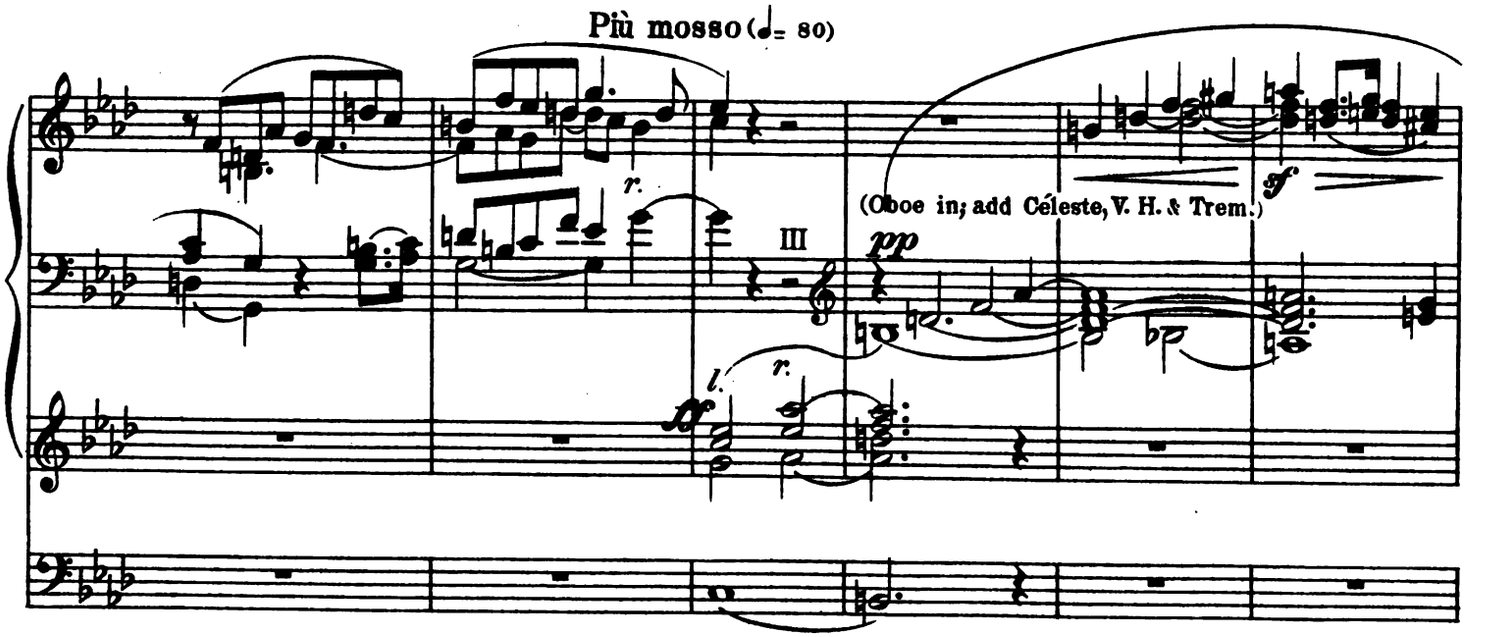
III (Gedact & Oboe 8′ with Trem.)
II (Diapasons 16′ & 8′) uncoupled
I (Gamba & soft 8′ with Trem.) uncoupled
Pedal (Full, without reeds).-II

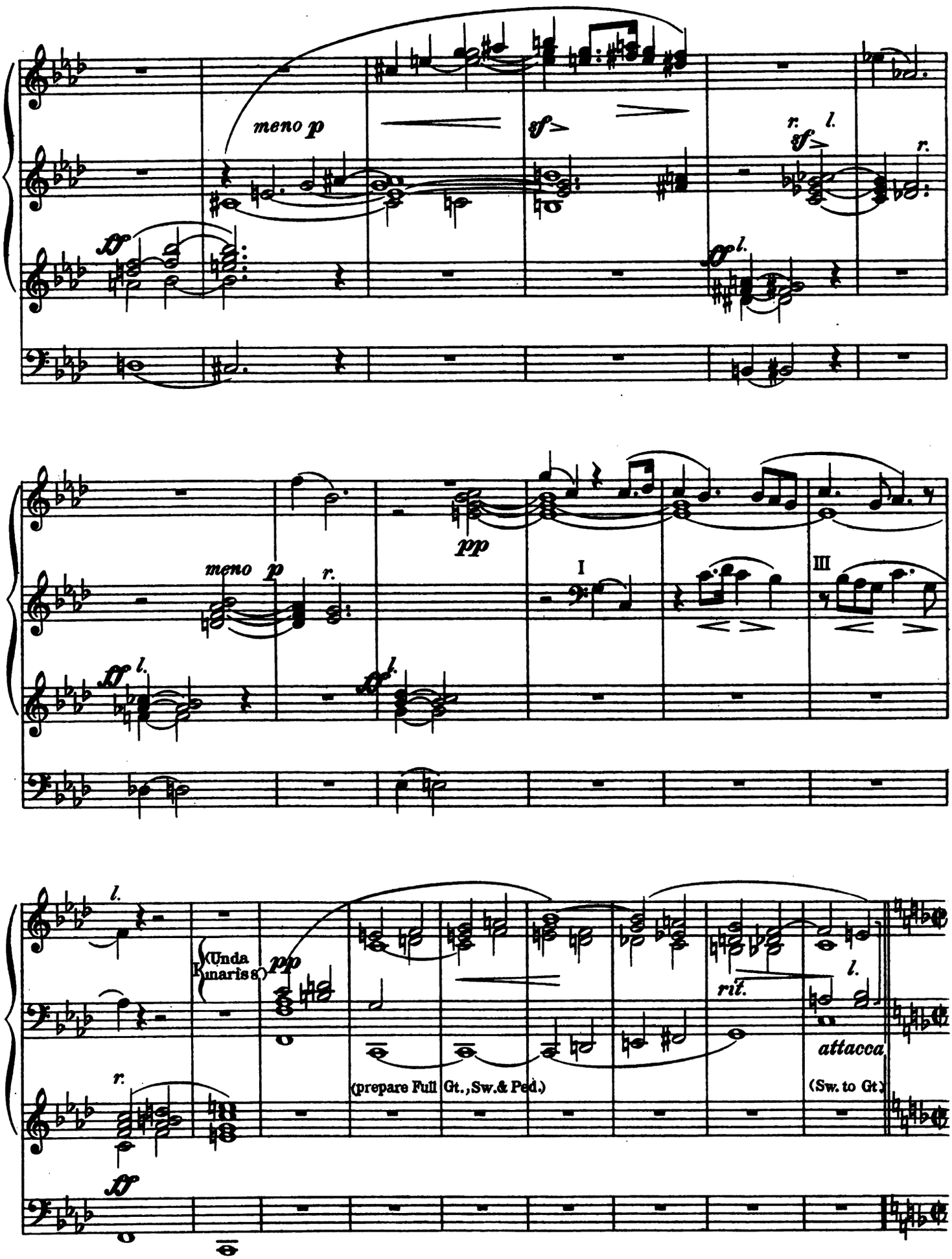






Più mosso (♩= 80)




meno p
sf
r.
l.
sf
r.
ff
ff l.
pp
meno p
r.
I
III
ff l.
ff l.
l.
(Unda Kunaris)
pp
rit.
l.
attacca
r.
(prepare Full Gt., Sw. & Ped.)
(Sw. to Gt.)
ff

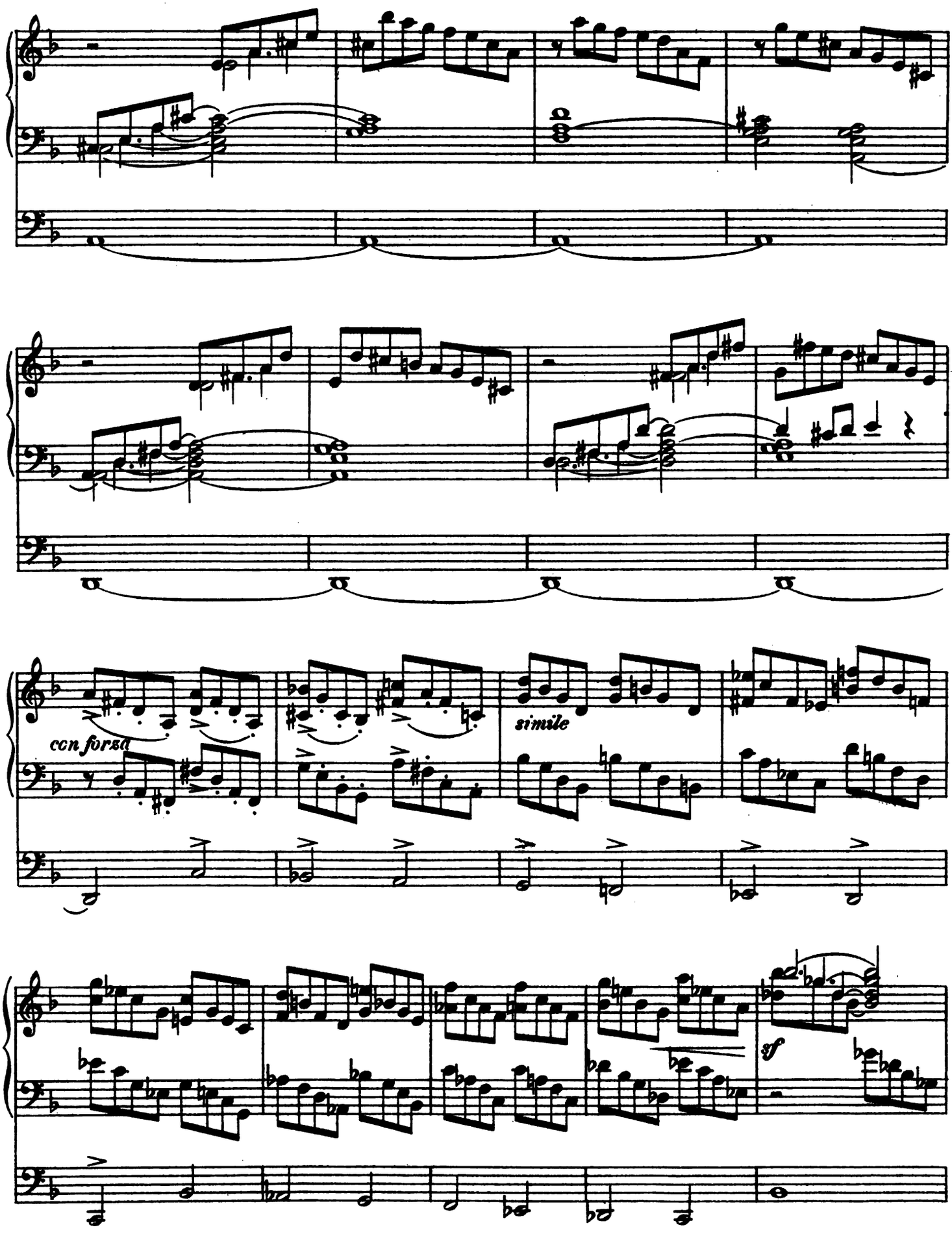
IV (Reeds *fff*)
III (Full)
II (Full) -III
Pedal (Full) -II & III

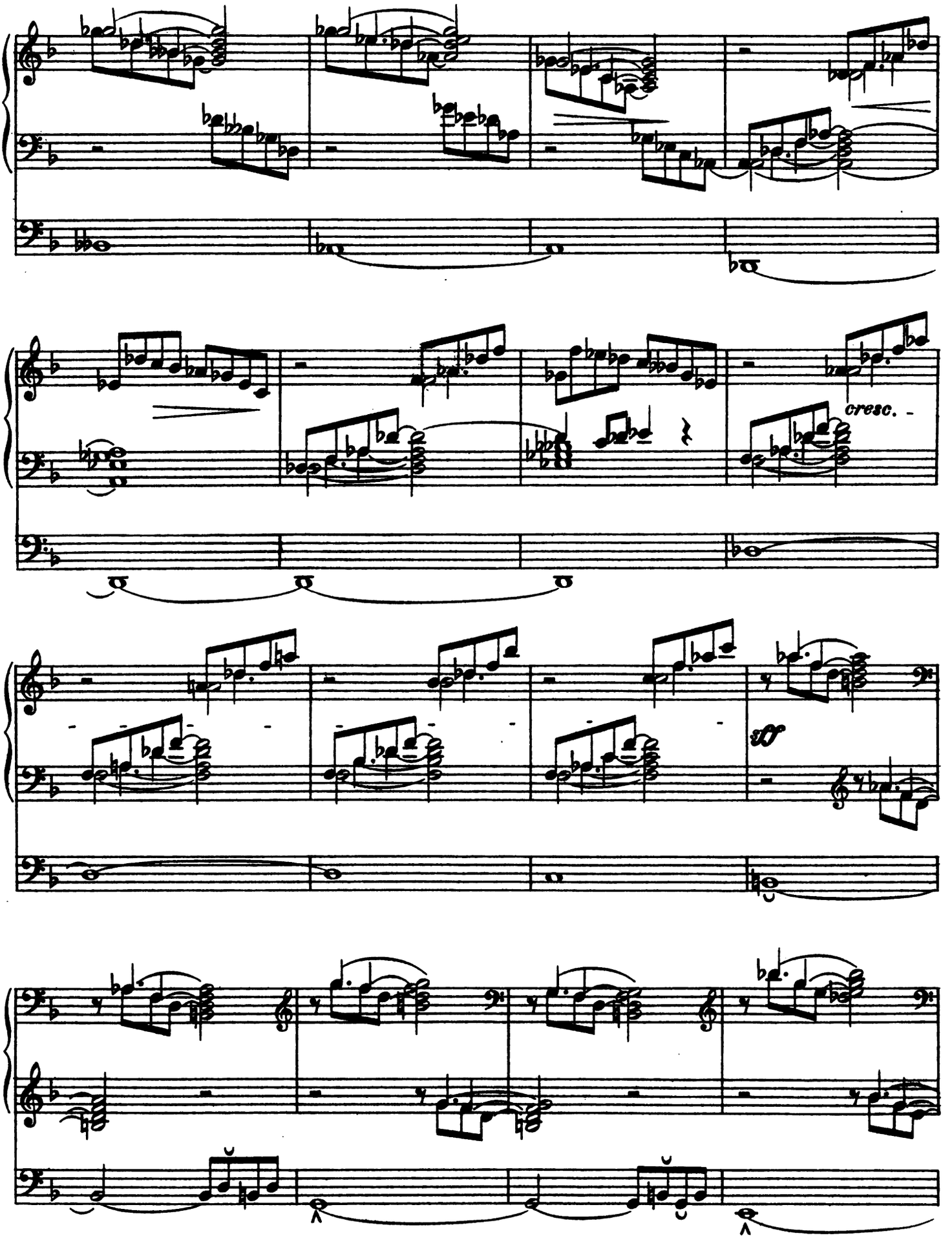
Allegro assai vivace (♩=112)

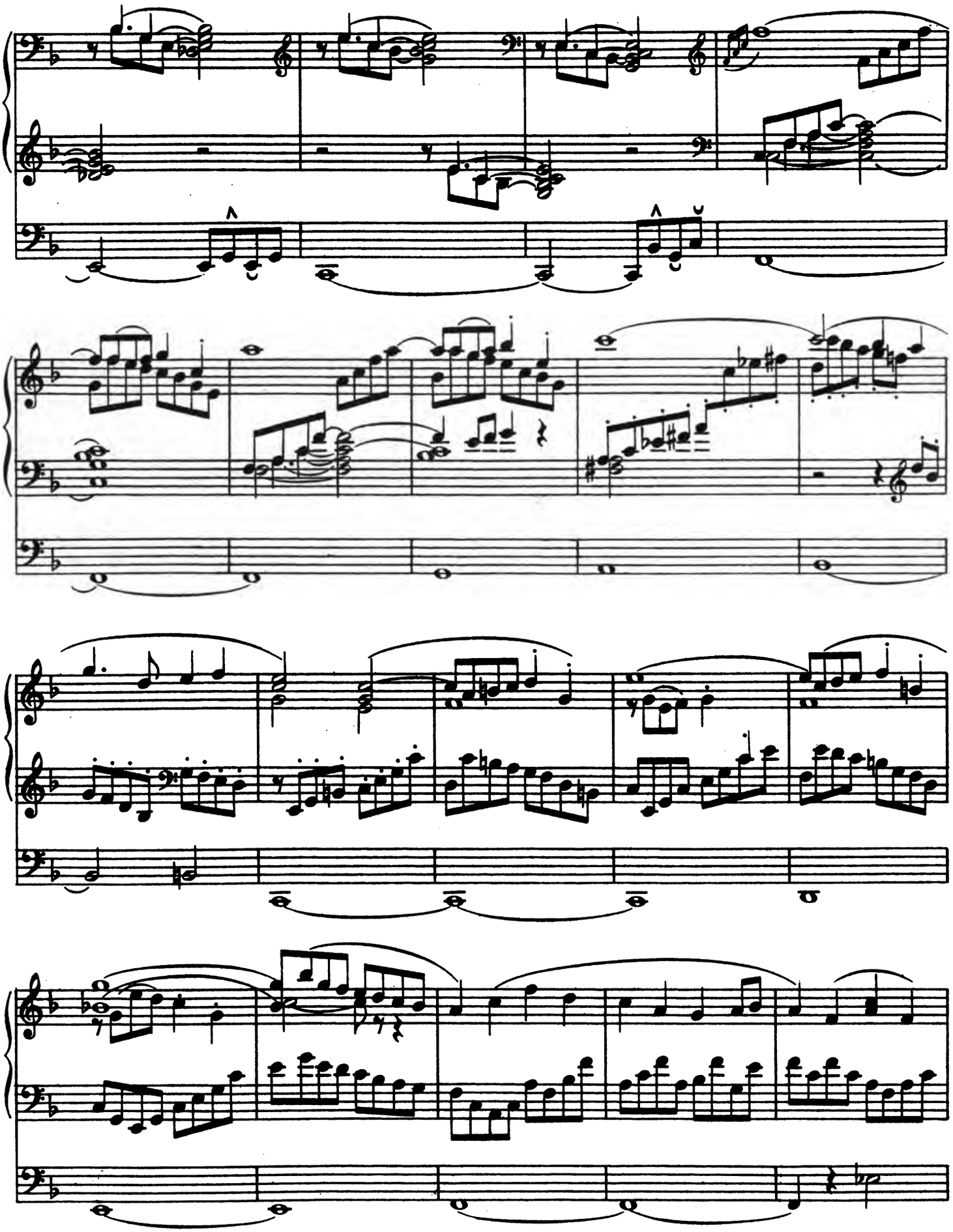
II *ff*

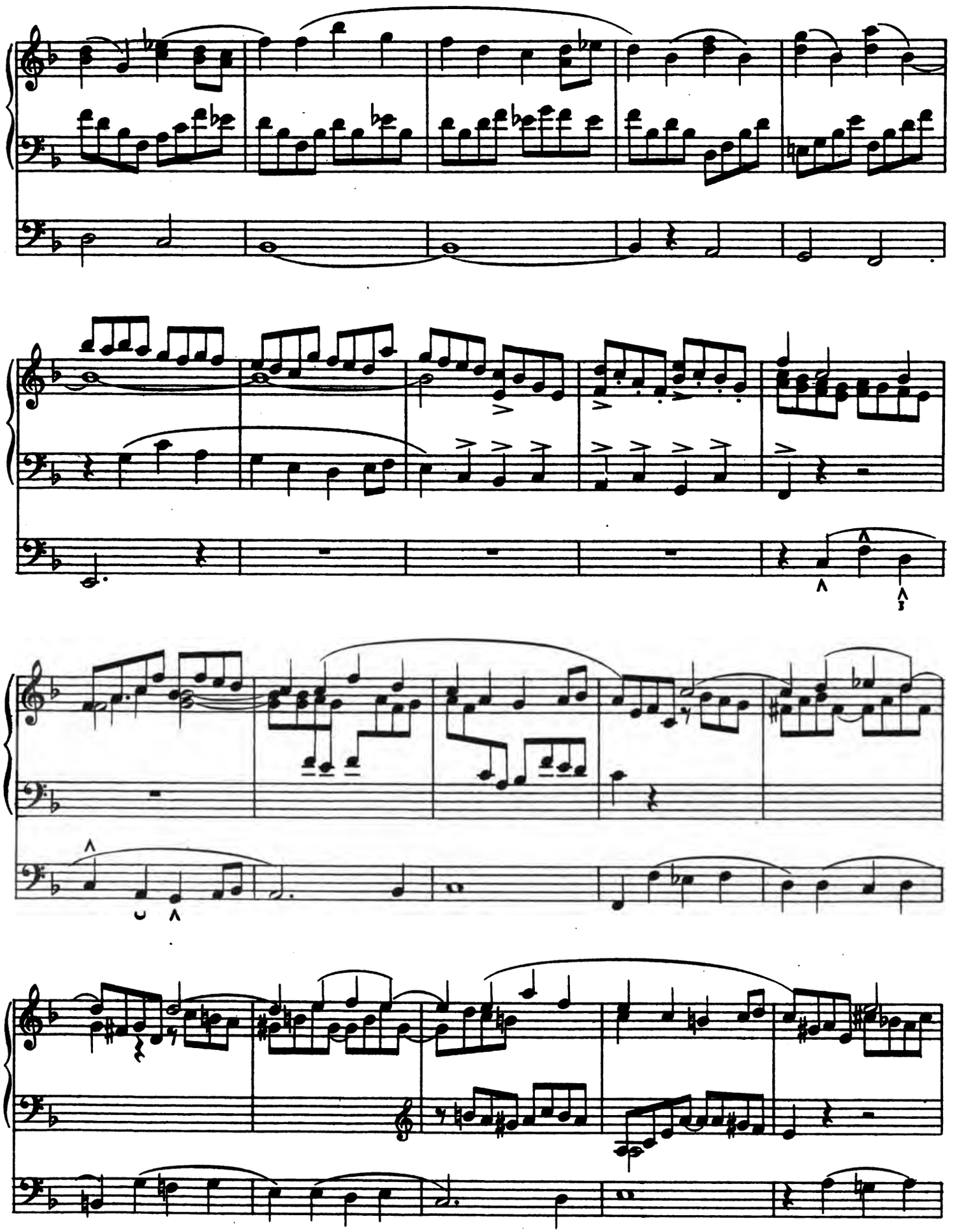
ff

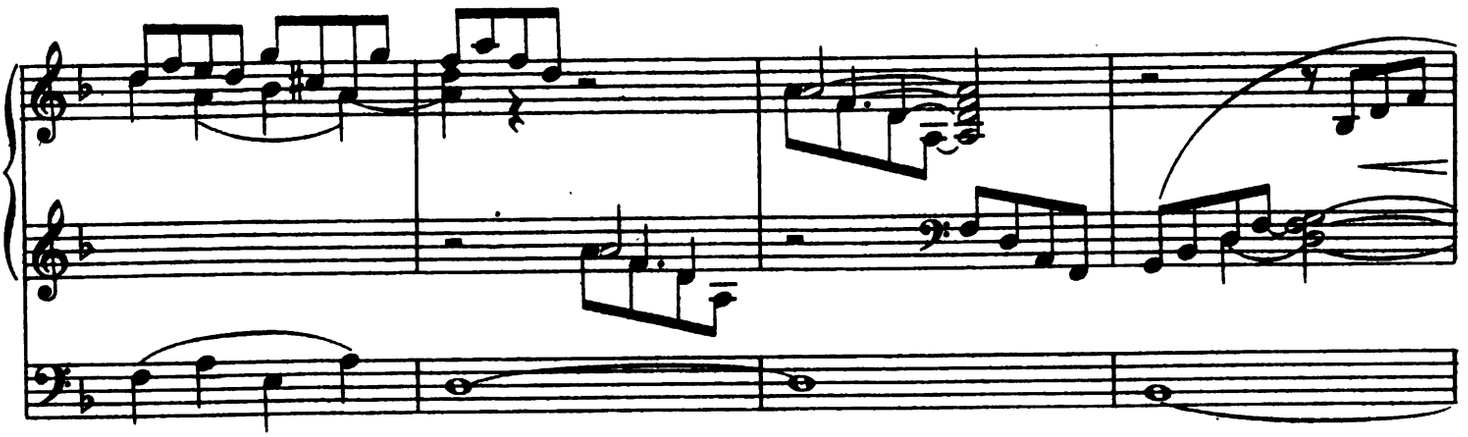
sempre staccato

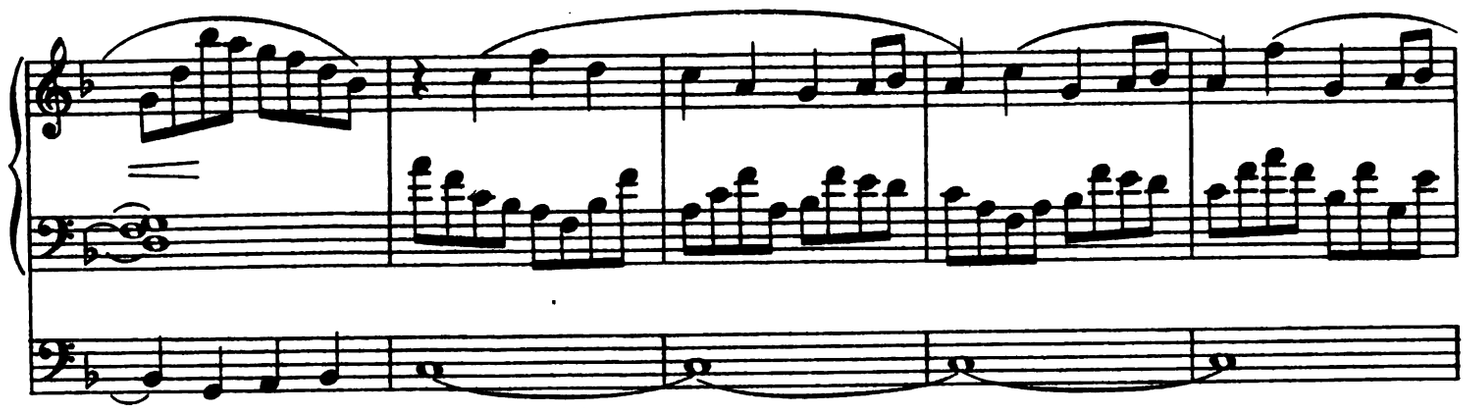

con forza
simile
sf

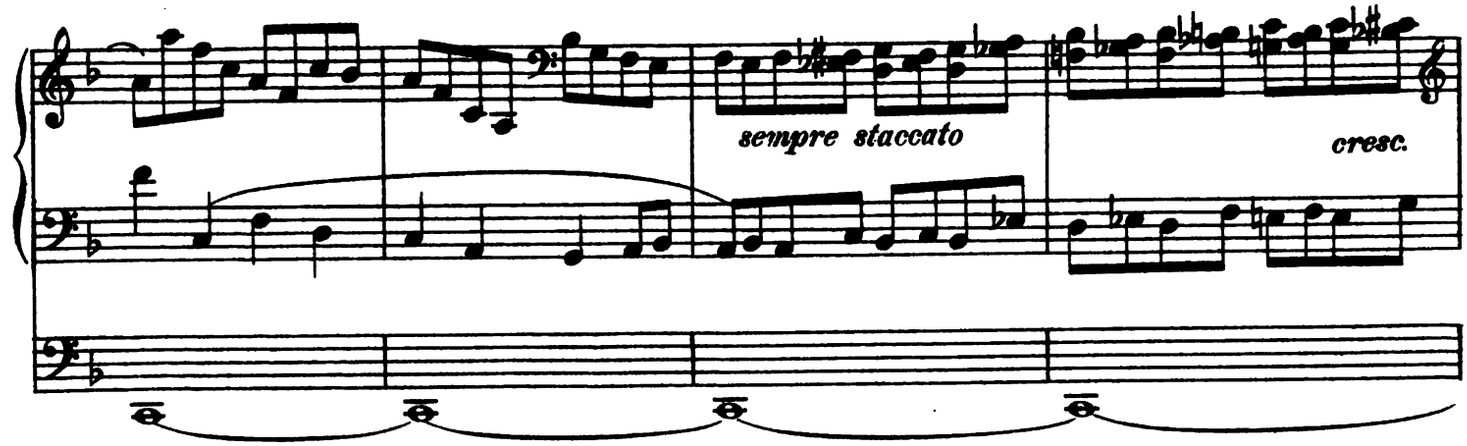

cresc.

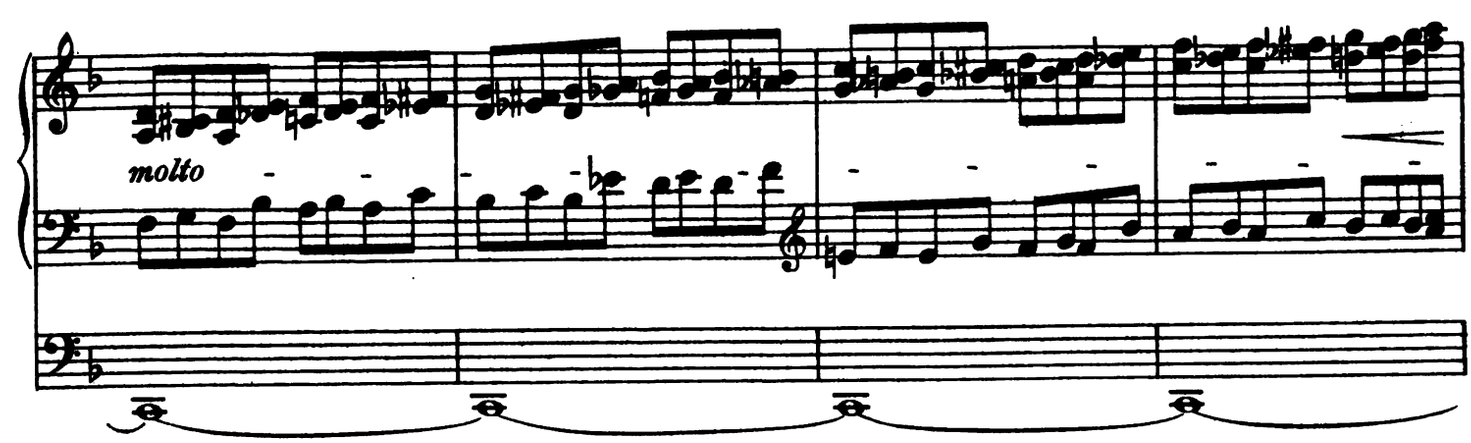


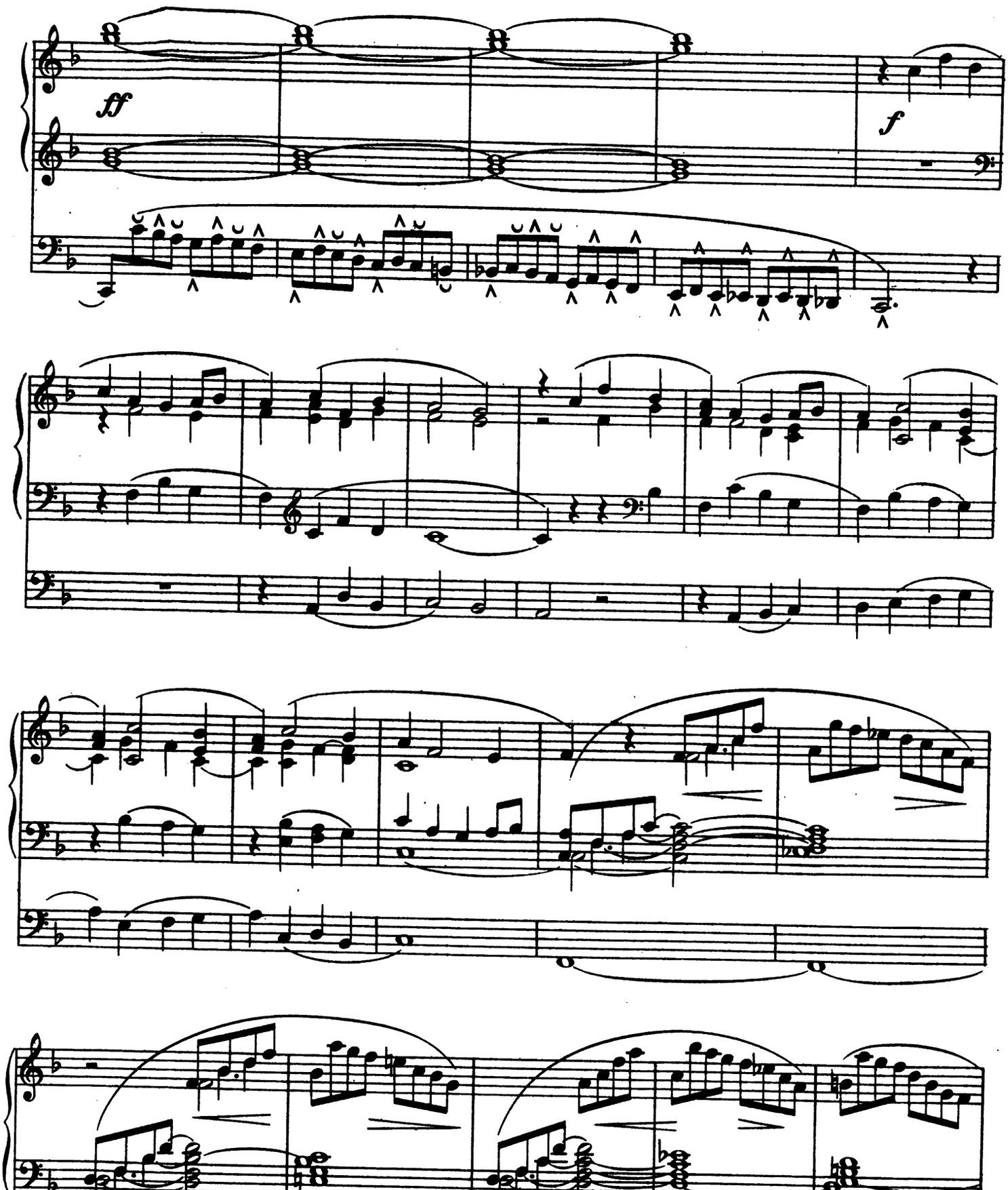


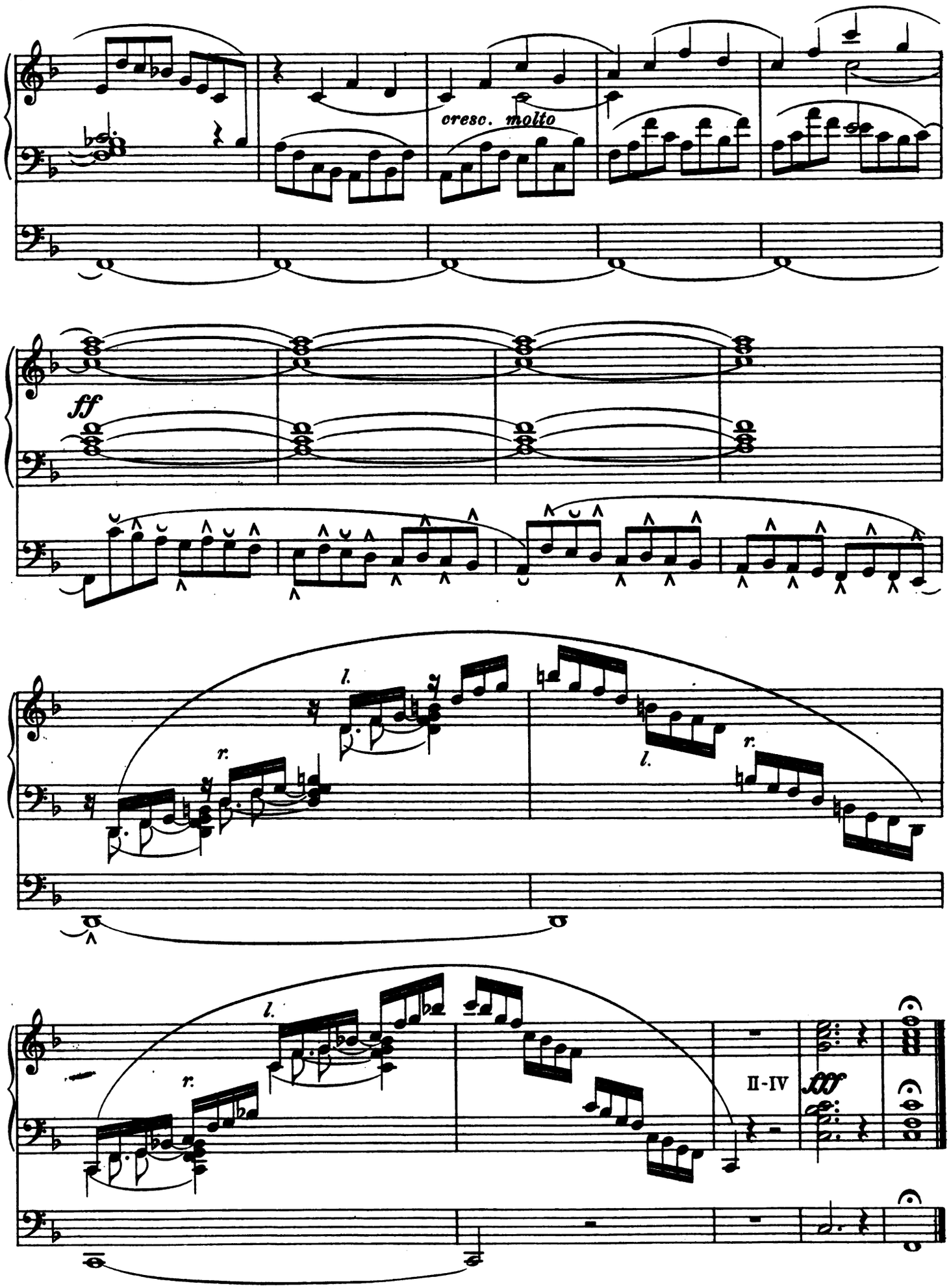





sempre staccato
cresc.


molto

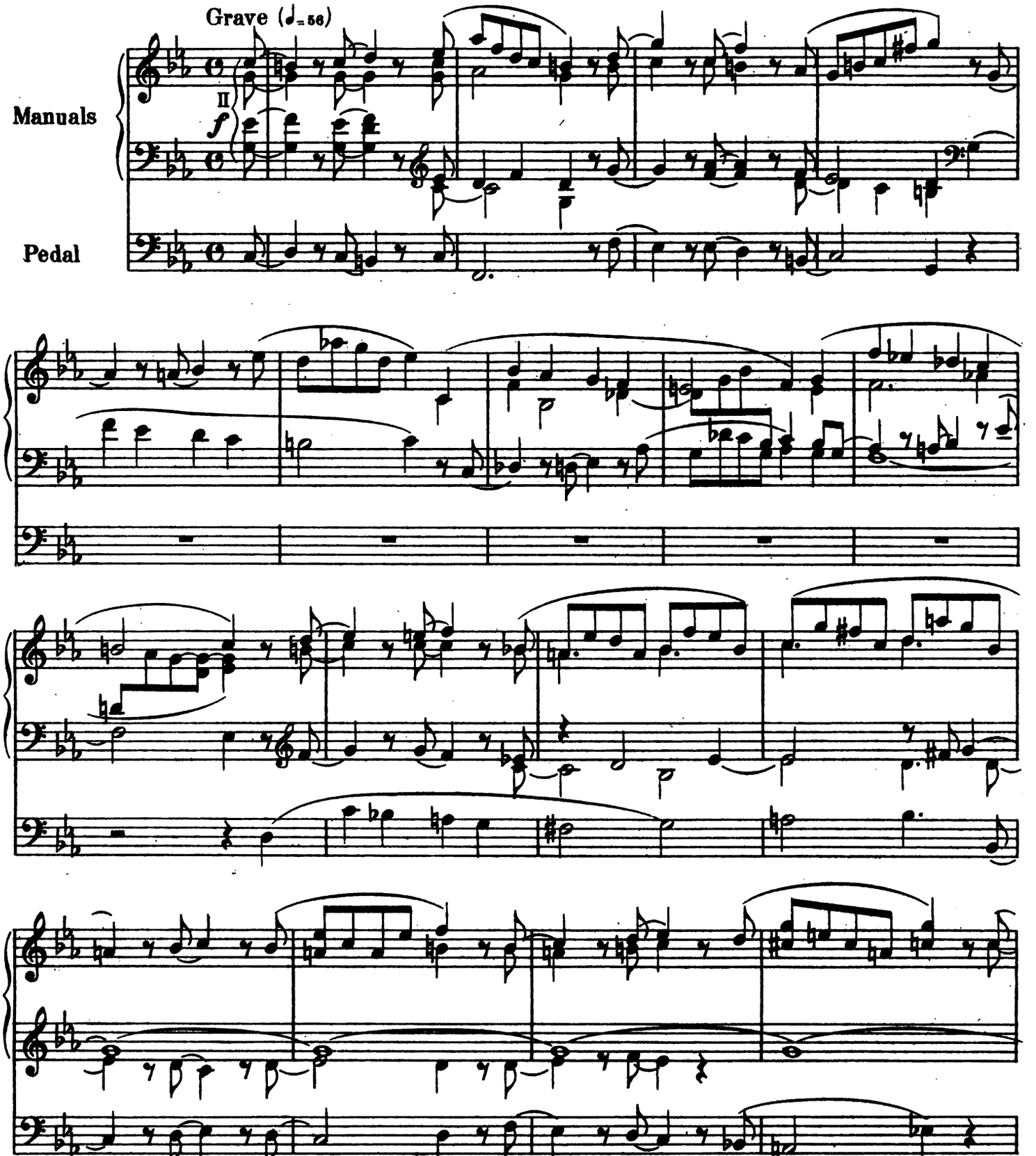

ff
f

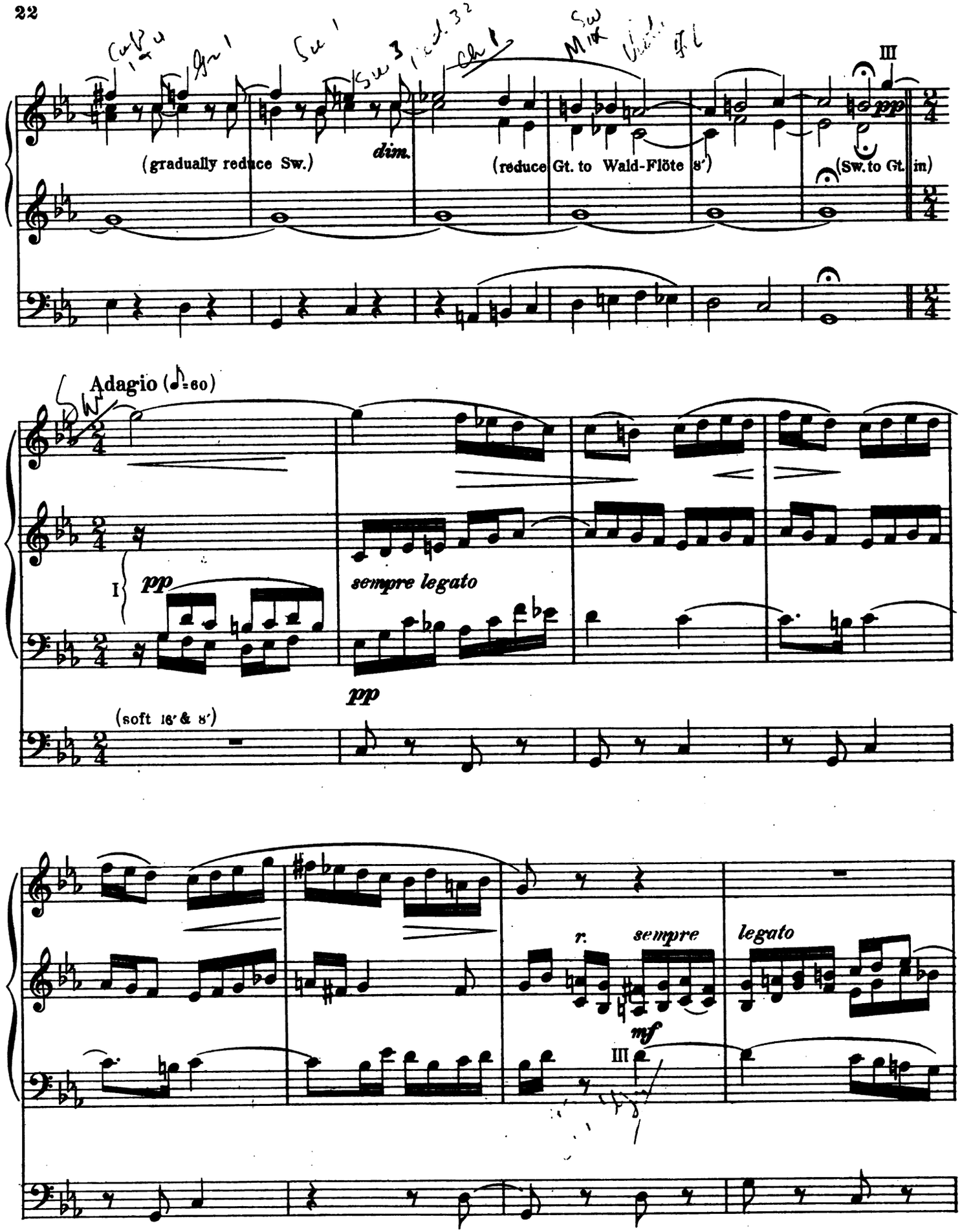

cresc. molto
ff
l.
r.
l.
r.
l.
r.
II-IV
fff

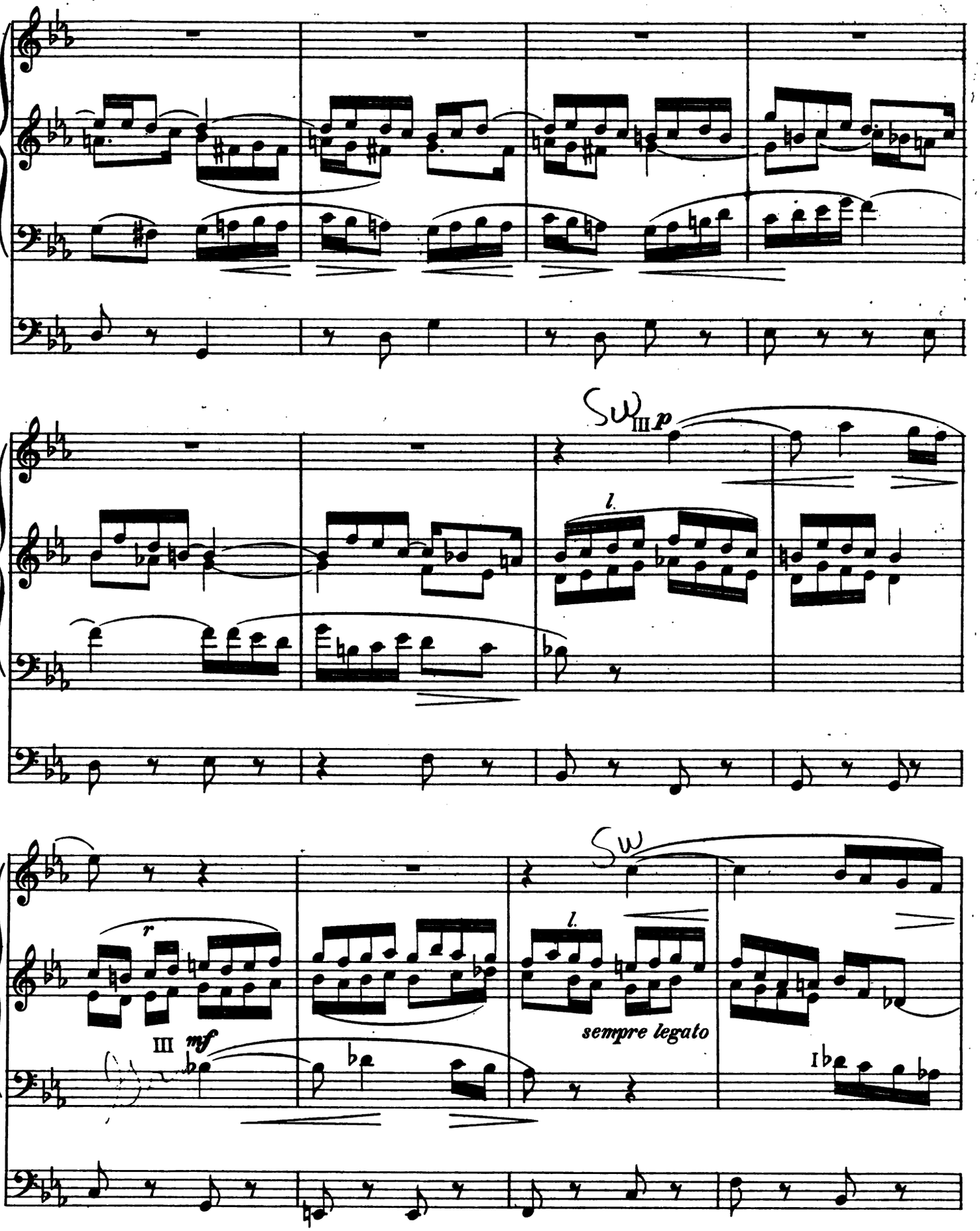
Second Sonata

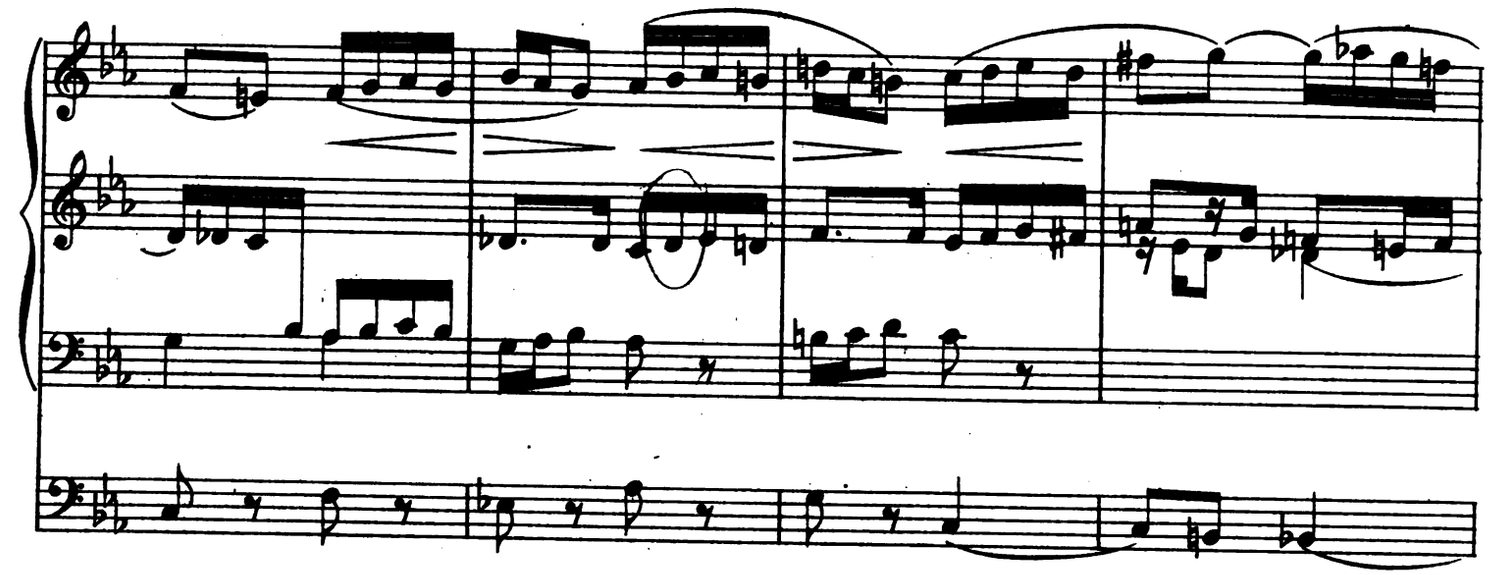
IV. Solo (Reeds *fff*)
III. Swell (Full)
II. Great (Diapasons 16′ & 8′, & Flute 4′) III
I. Choir (Dulciana 8′, Gedact 8′)
Pedal (32′, 16′, & 8′)-II & III

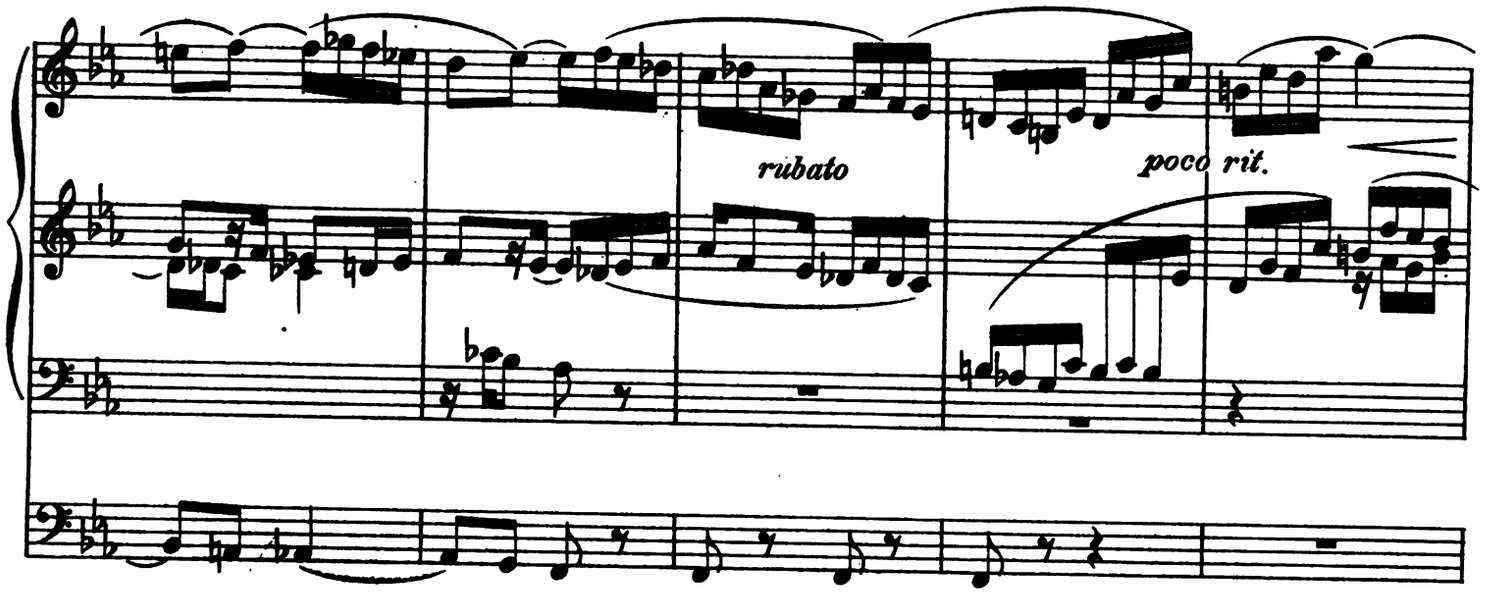
Grave (♩=56)

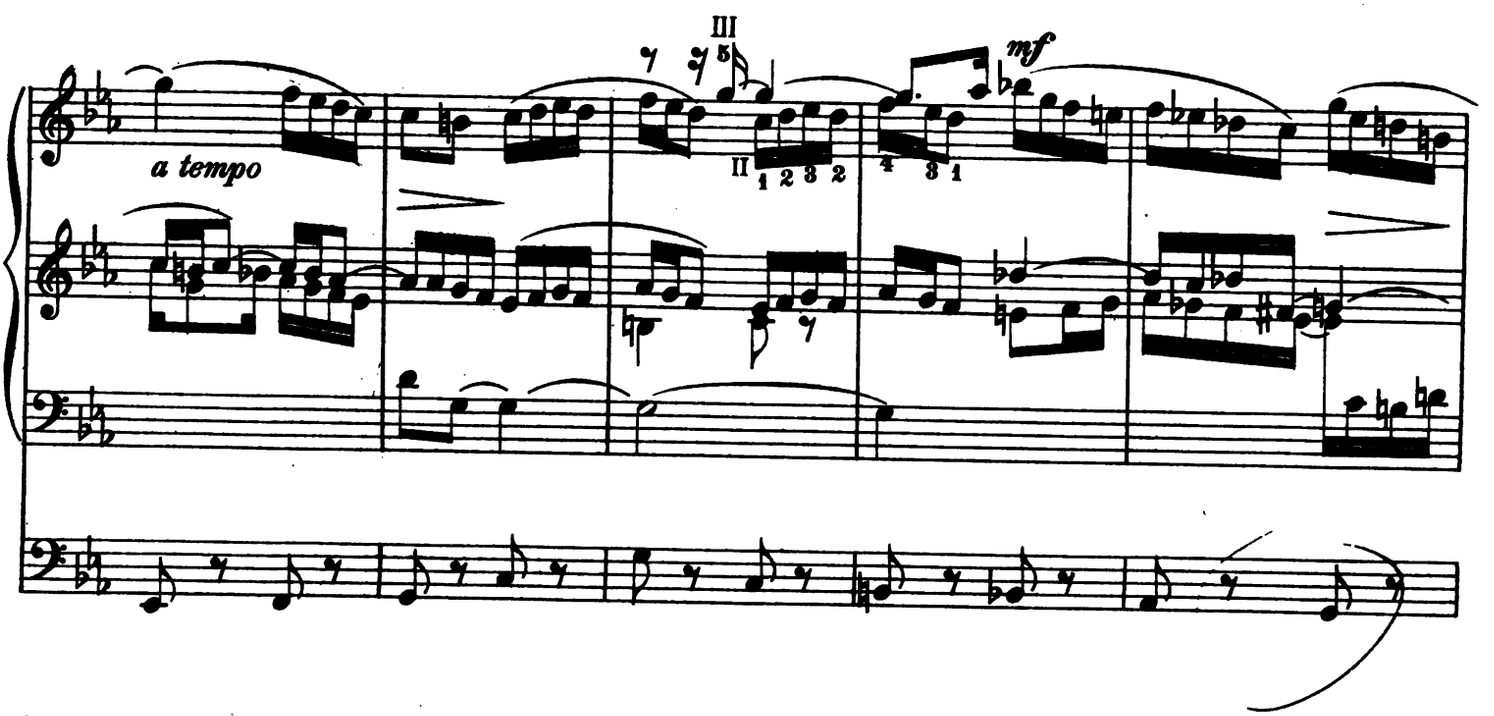


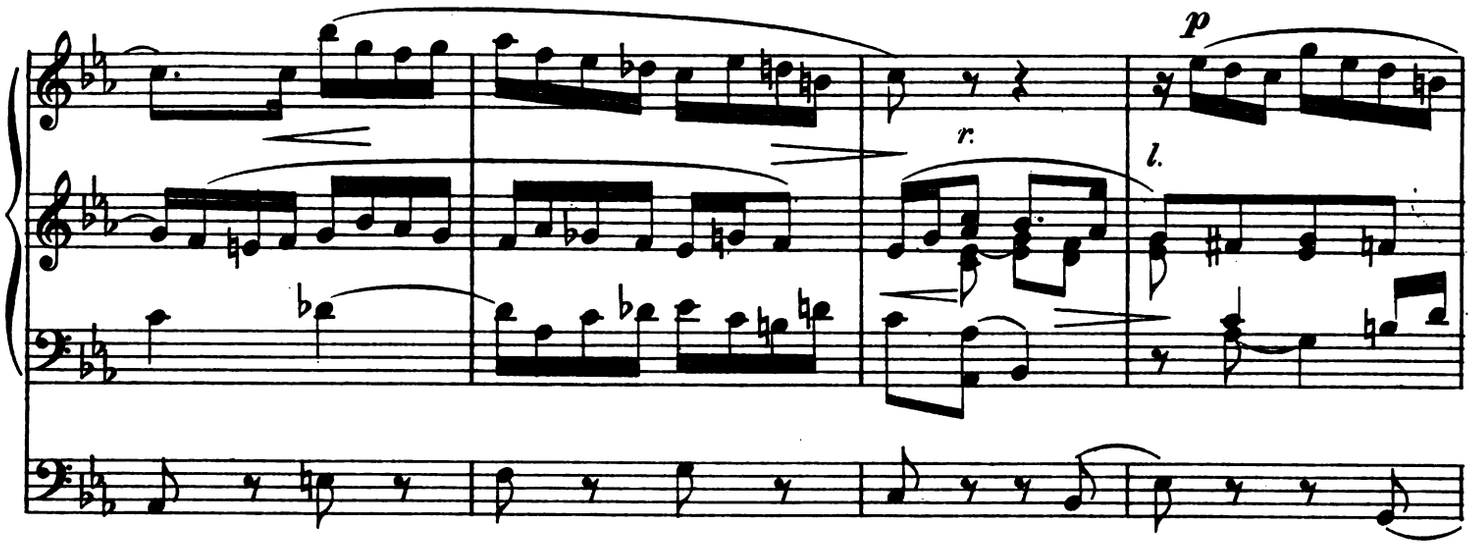

(gradually reduce Sw.)
dim.
(reduce Gt. to Wald-Flöte 8′)
III
pp
(Sw. to Gt. in)
Adagio (♩=60)
I
pp
sempre legato
pp
(soft 16′ & 8′)
r.
sempre
legato
mf
III

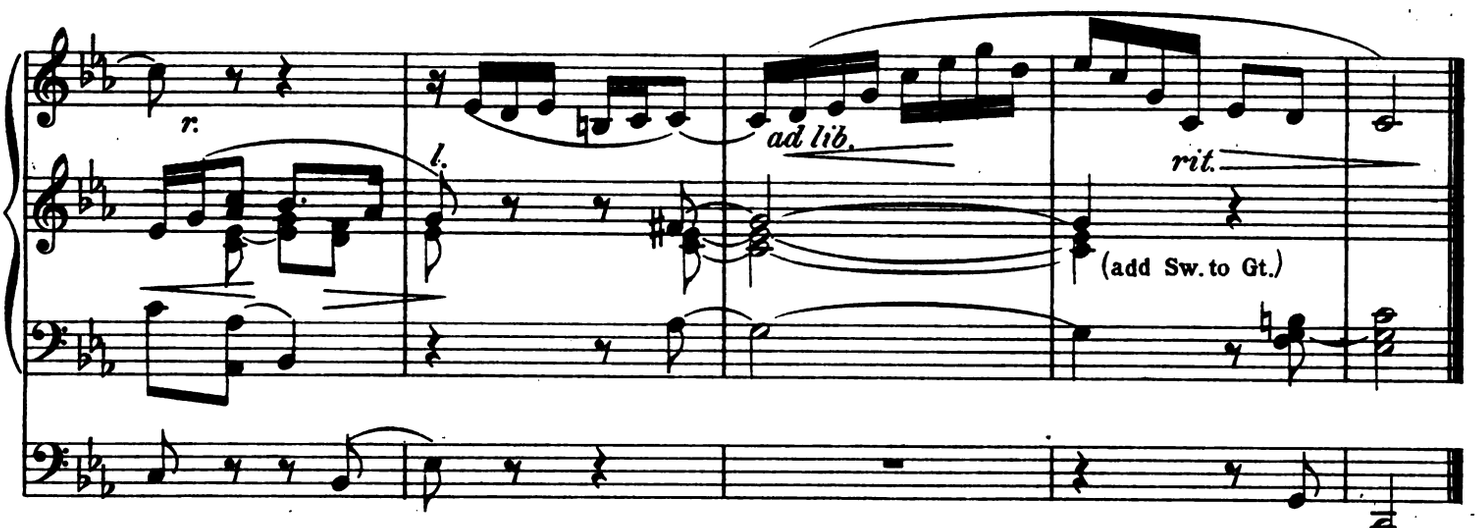

Sw
III p
l.
r
III mf
l.
sempre legato
I

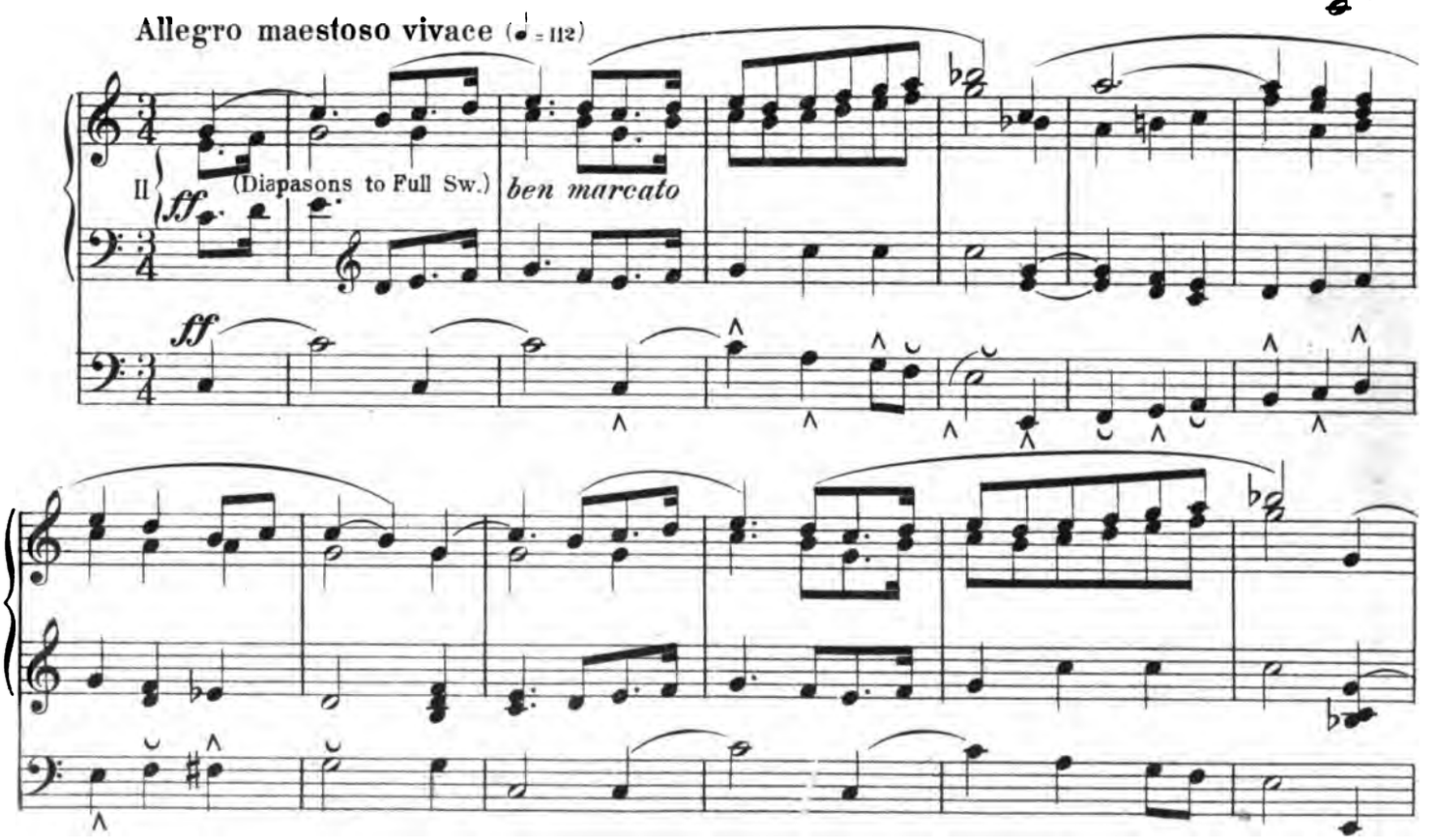


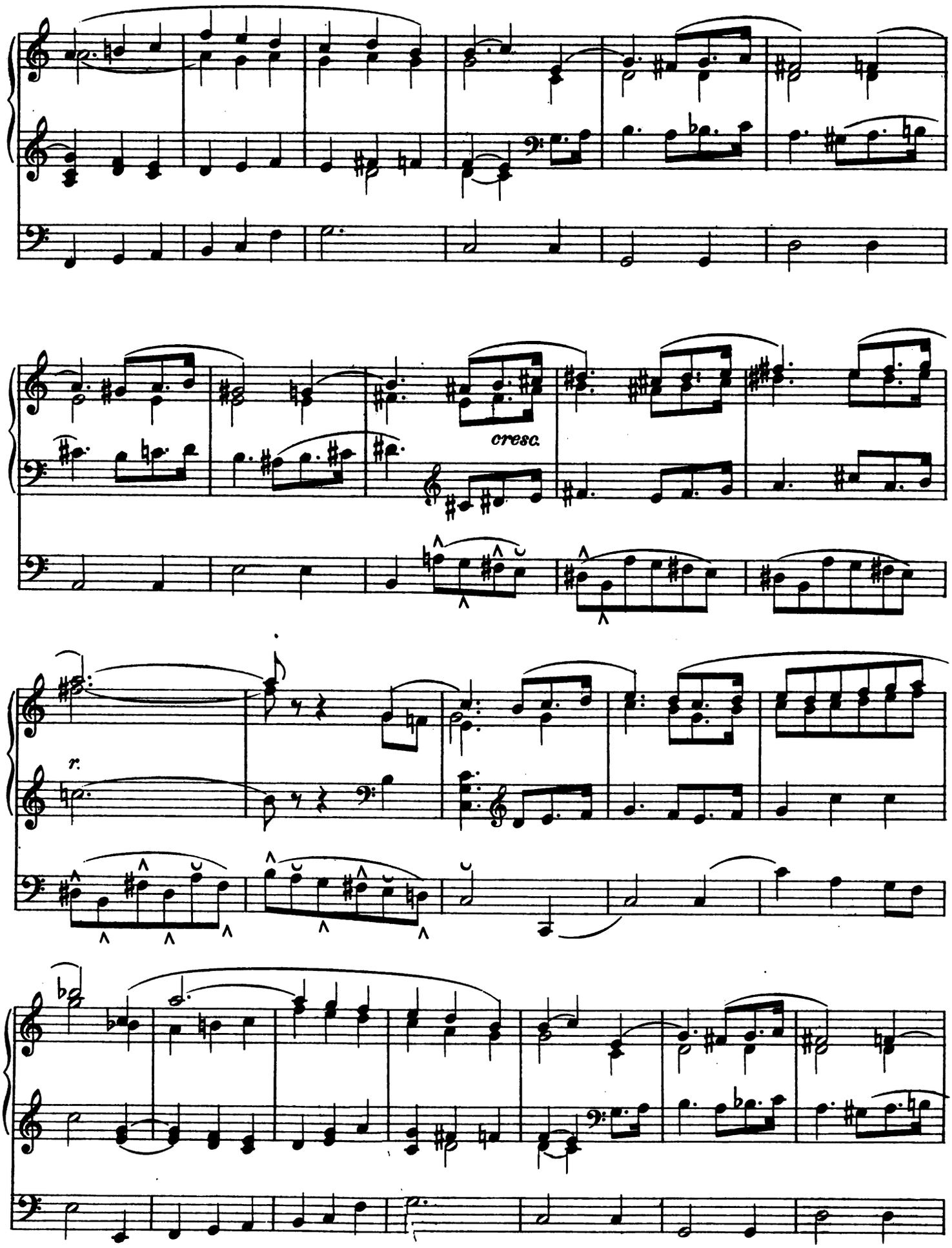

rubato
poco rit.

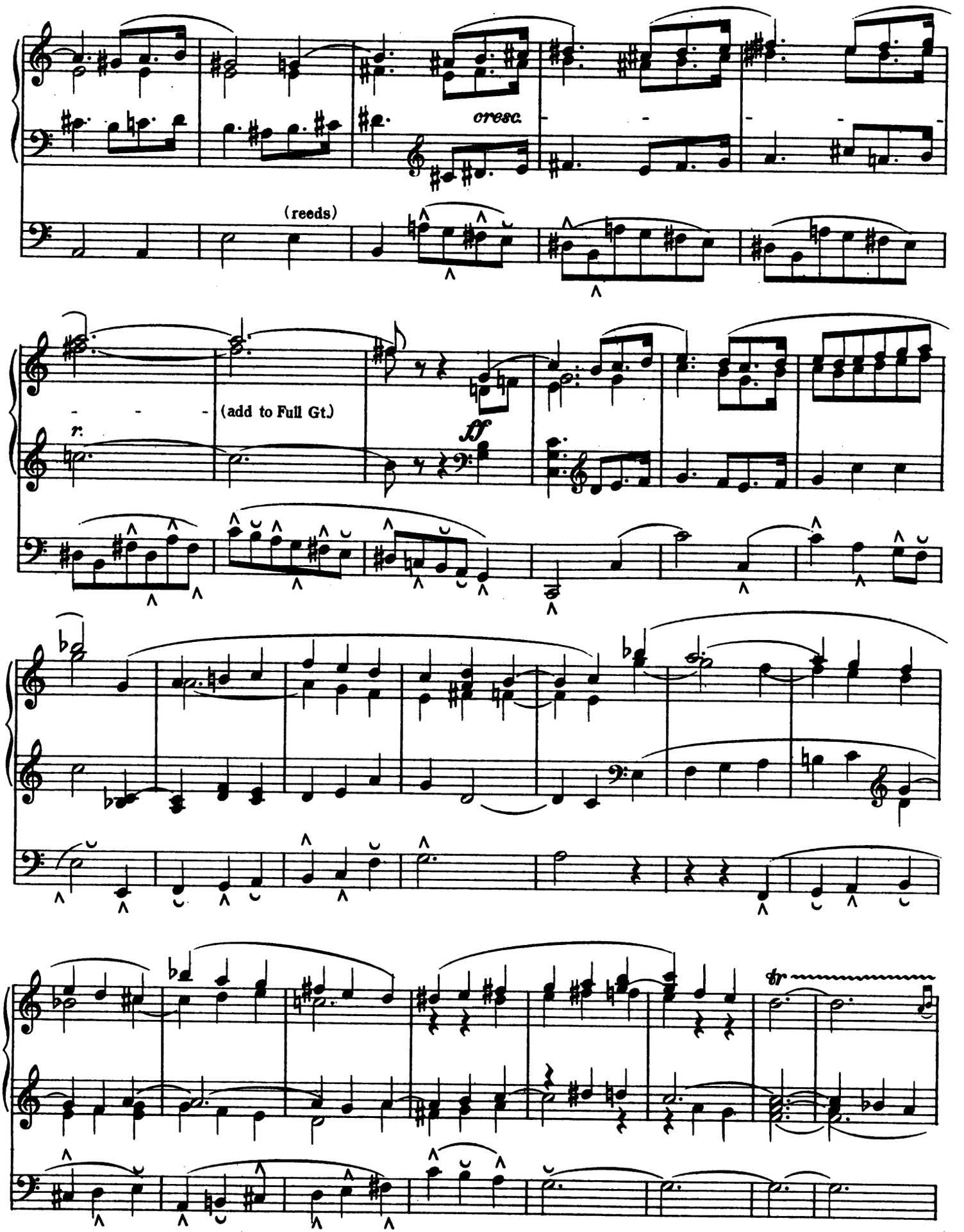

a tempo
III
II
mf

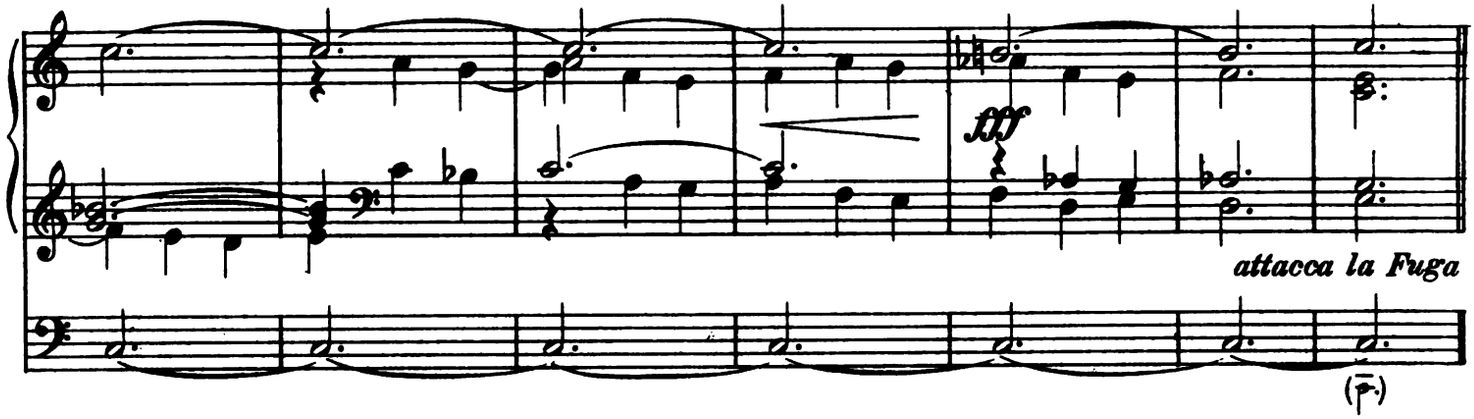

p
r.
l.


r.
l.
ad lib.
rit.
(add Sw. to Gt.)

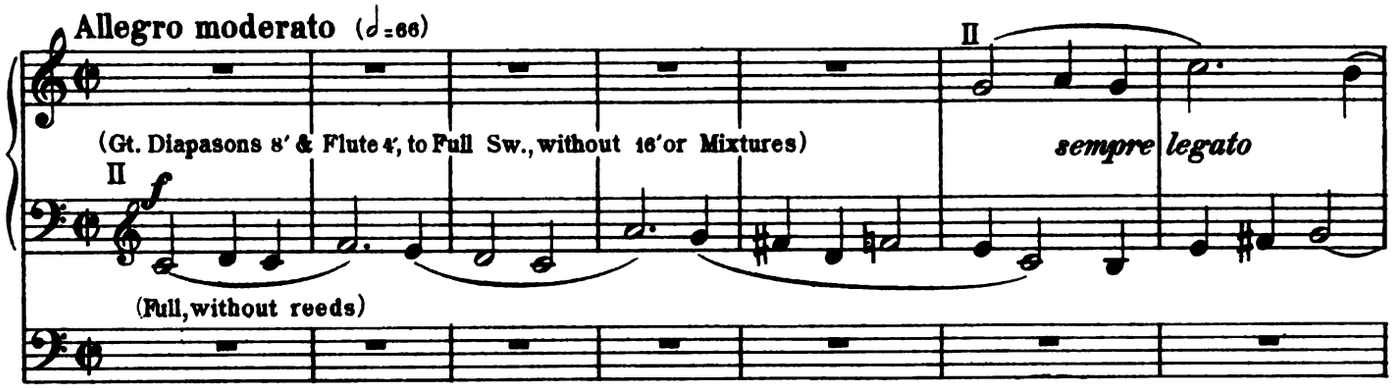

Allegro maestoso vivace (♩ = 112)
II
ff
(Diapasons to Full Sw.)
ben marcato
ff

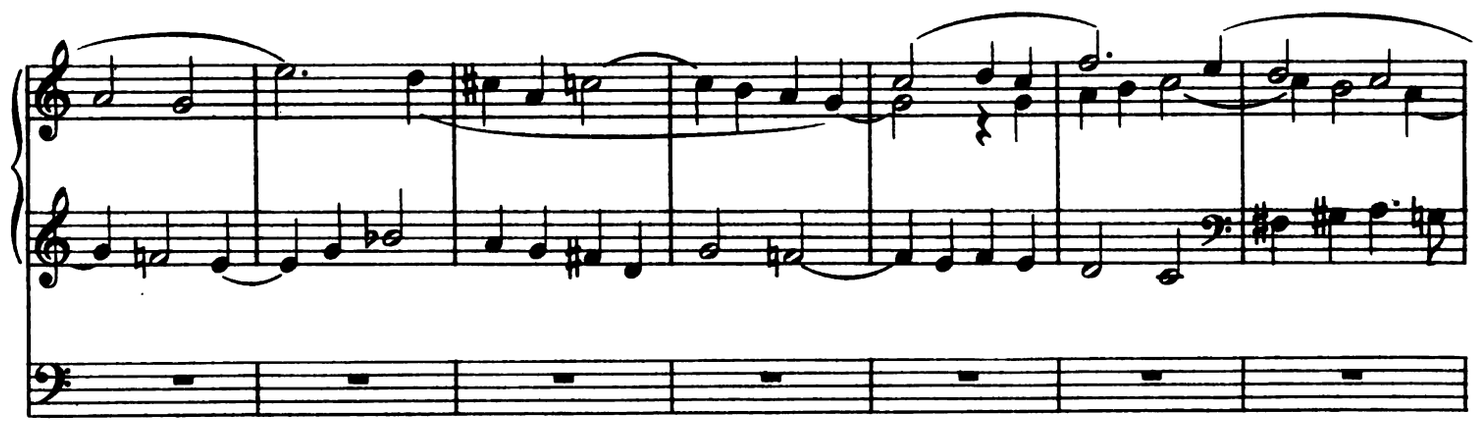

cresc.
r.

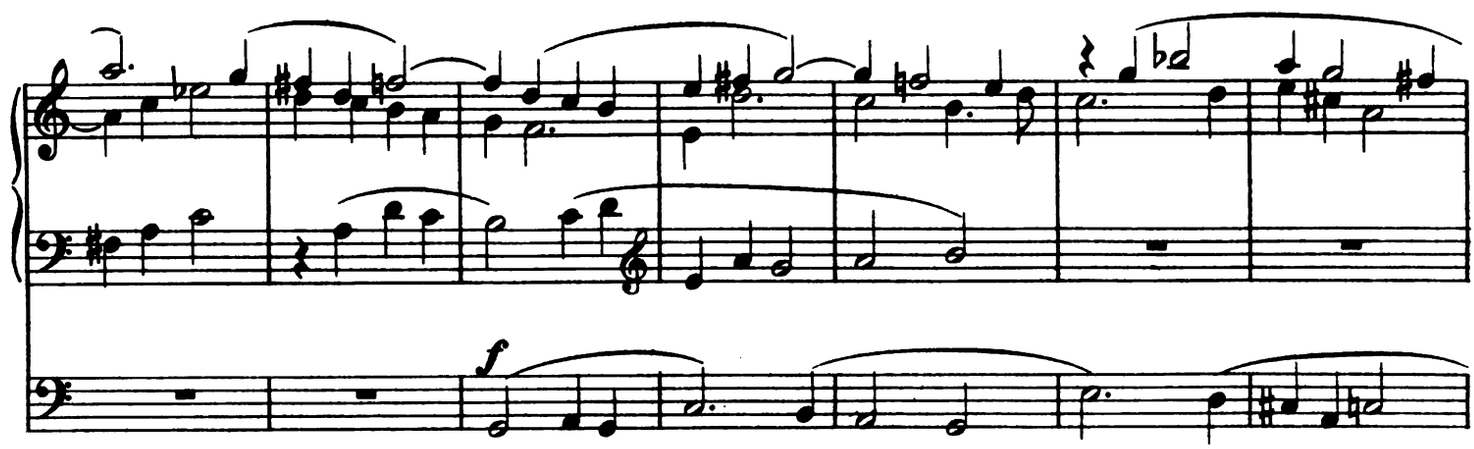

cresc.
(reeds)
(add to Full Gt.)
r.
ff
tr

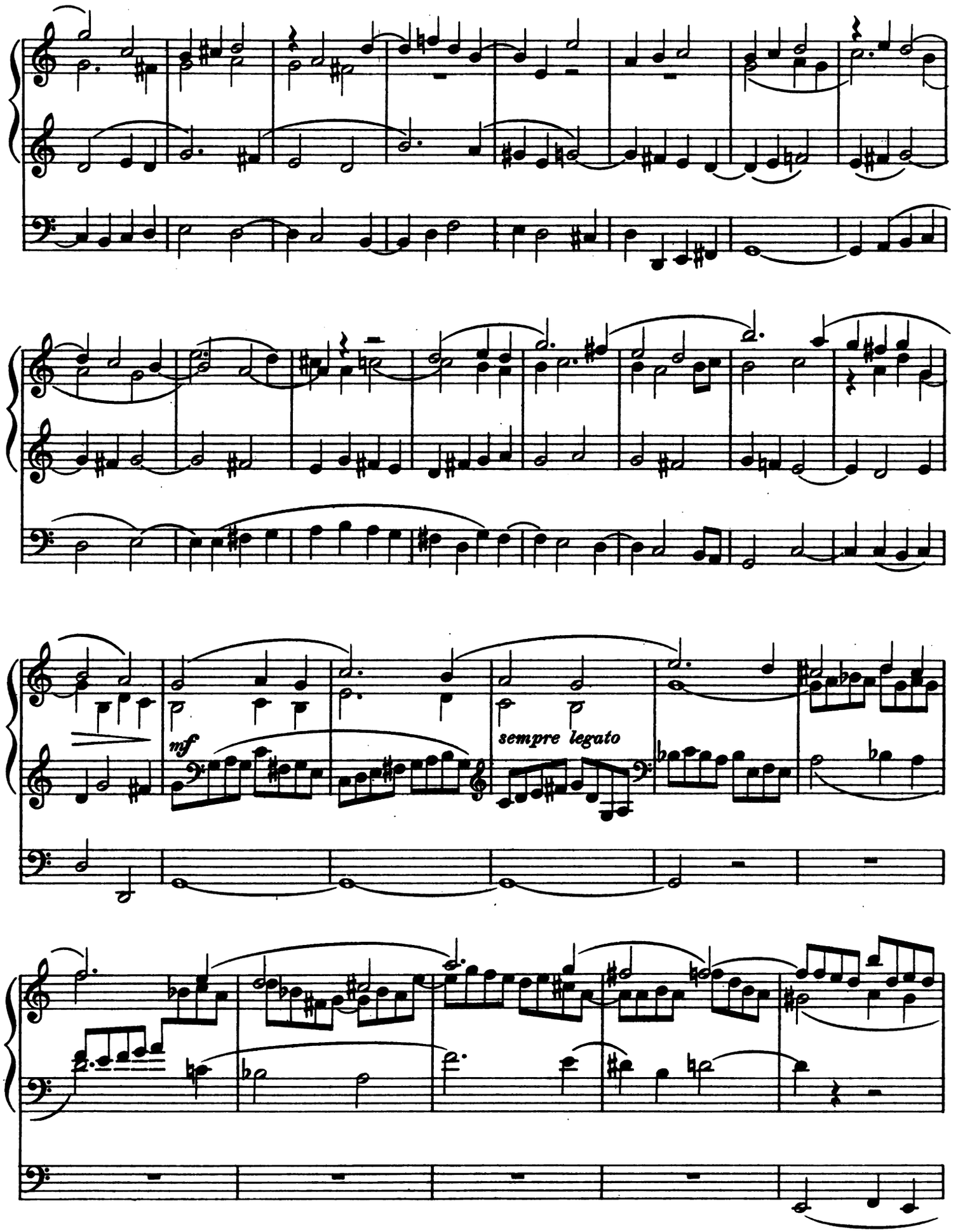

fff
attacca la Fuga

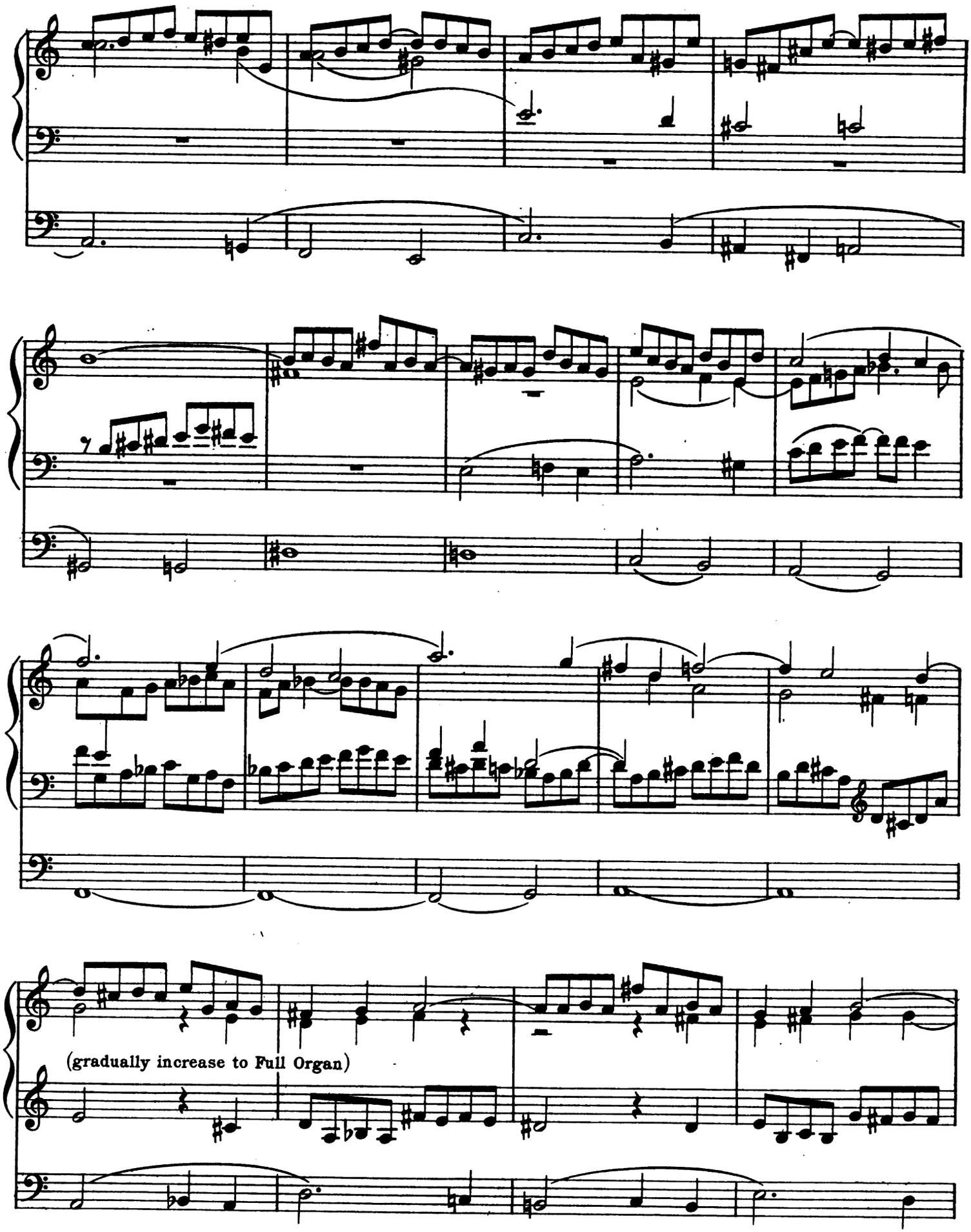
Fuga

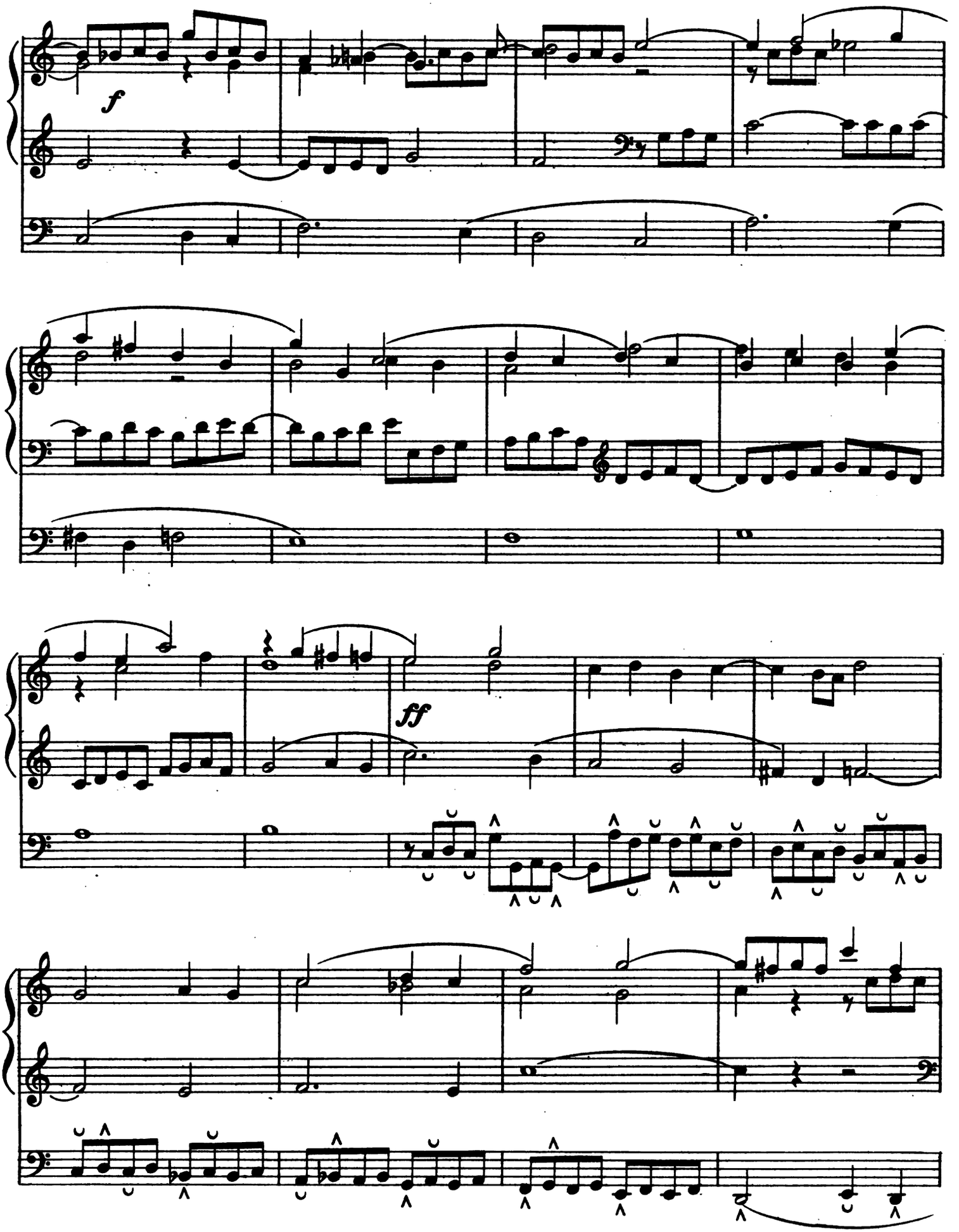

Allegro moderato (𝅗𝅥=66)
II
(Gt. Diapasons 8′ & Flute 4′, to Full Sw., without 16′ or Mixtures)
II
f
(Full, without reeds)
sempre legato

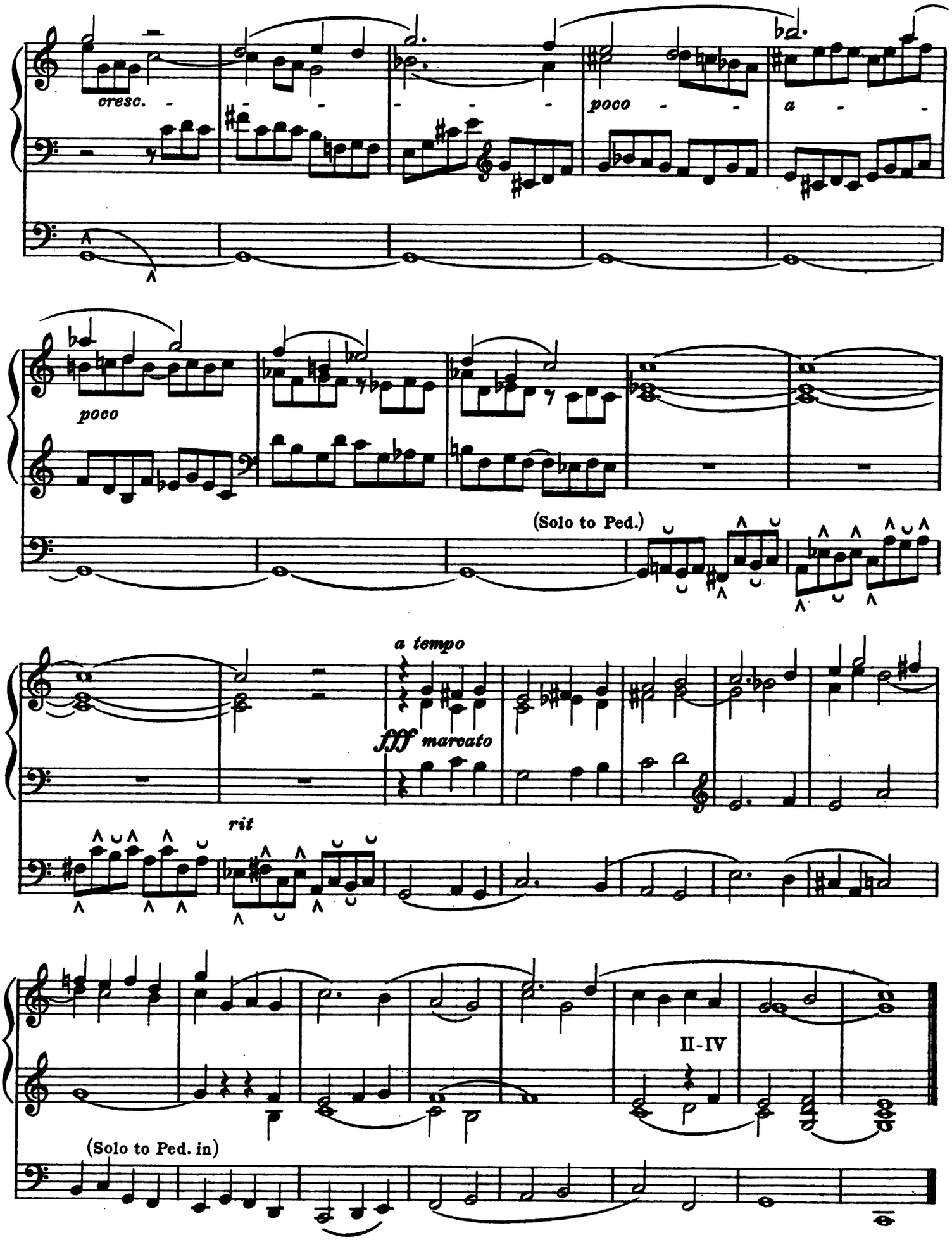



f


mf
sempre legato


(gradually increase to Full Organ)

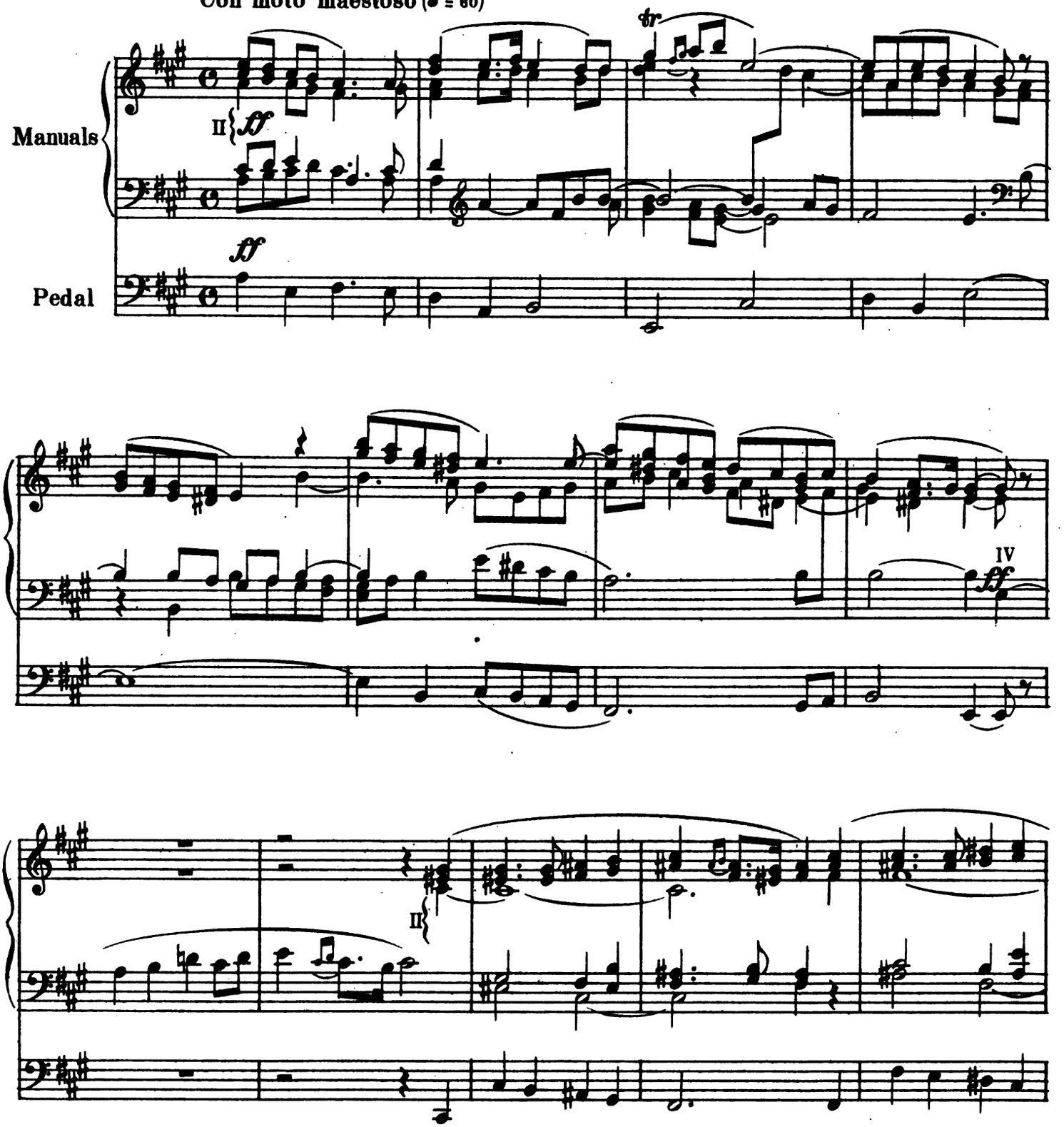

f
ff

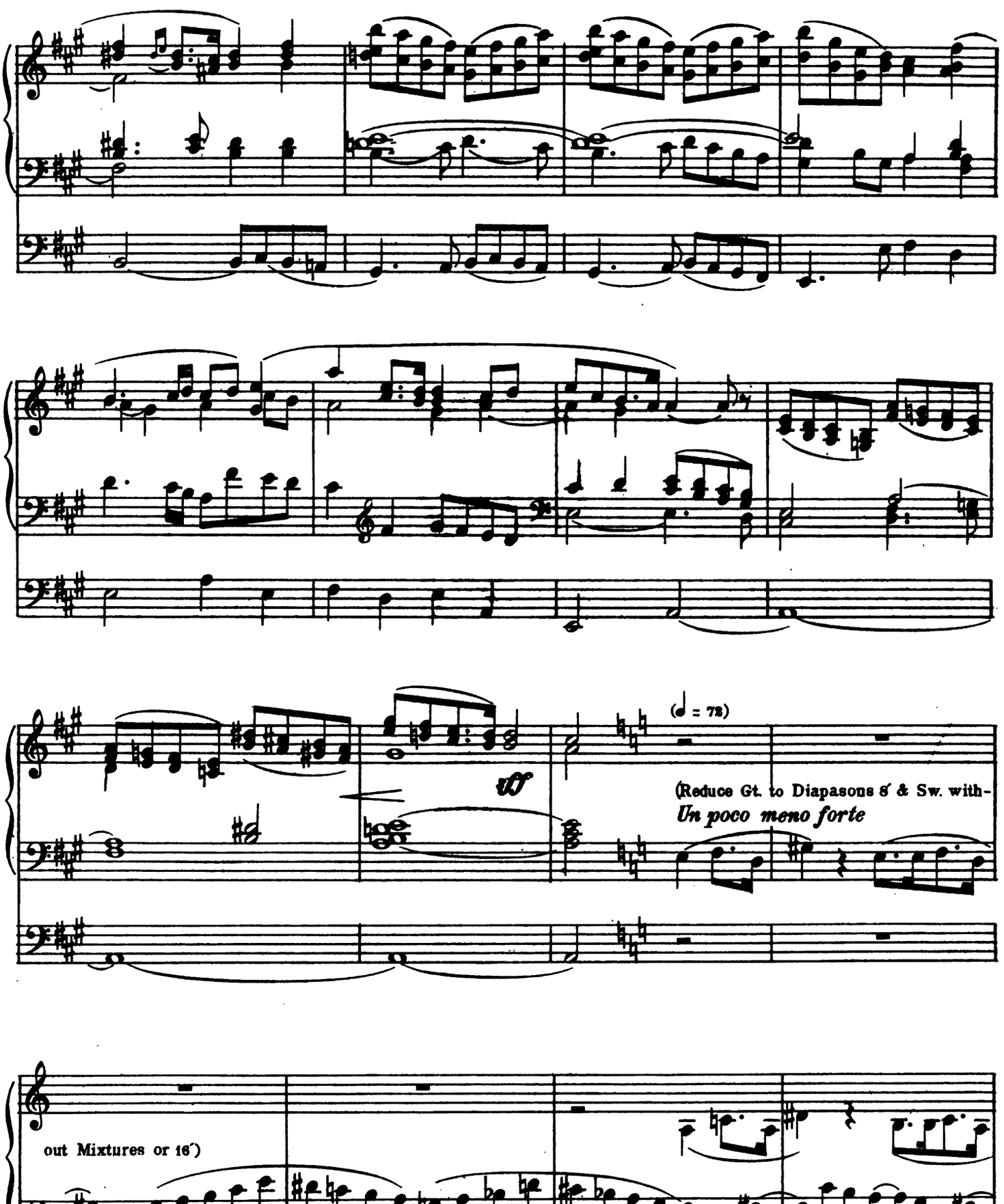

cresc.
poco
a
poco
(Solo to Ped.)
a tempo
fff marcato
rit
II-IV
(Solo to Ped. in)

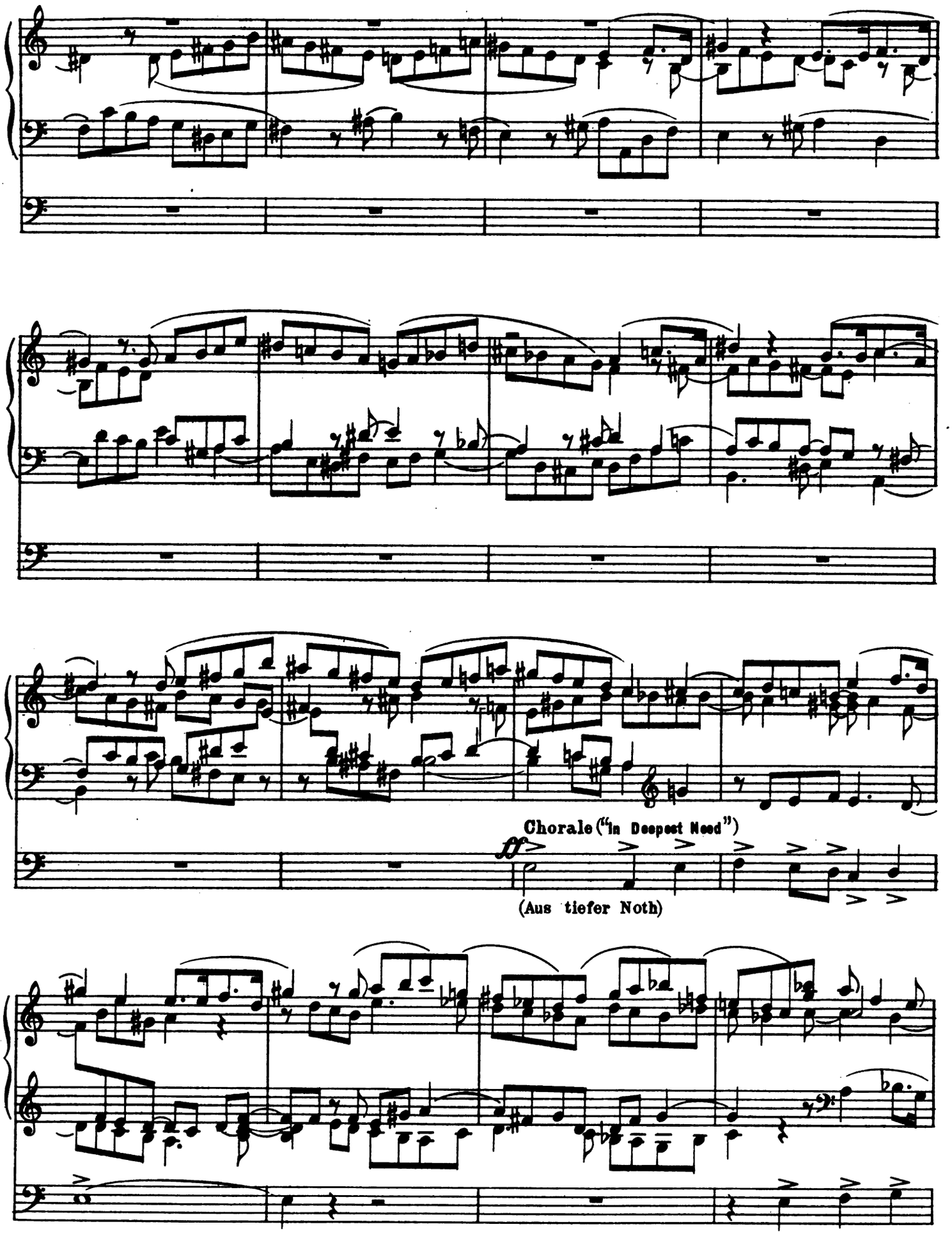
IV Solo (Tuba 8′)
III Swell (Full)
II Great (Full) - III
I Choir (soft 8′ & 4′)
Pedal (Full) - II & III

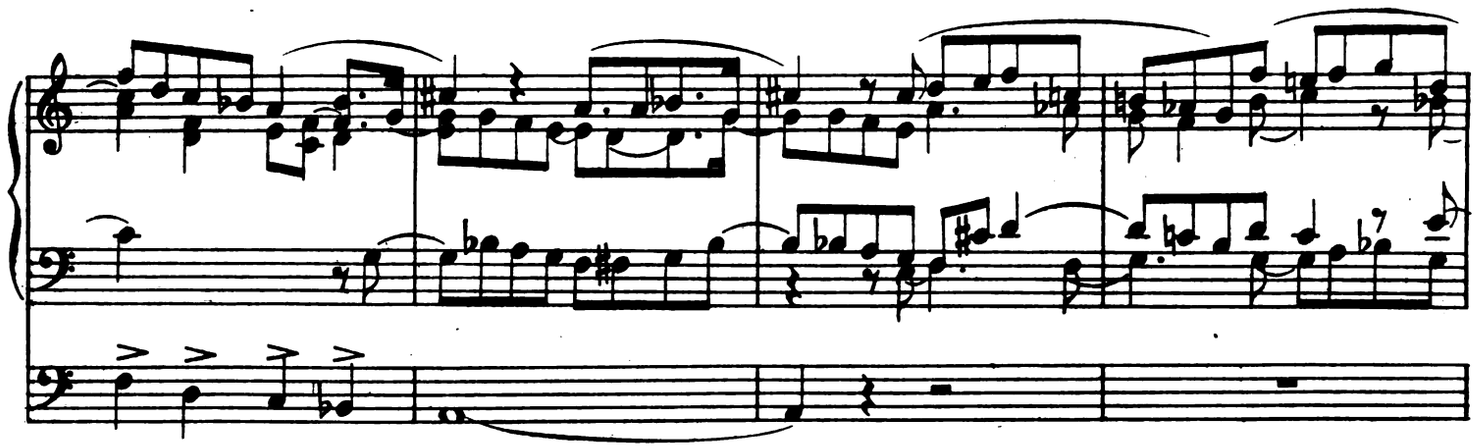
Third Sonata

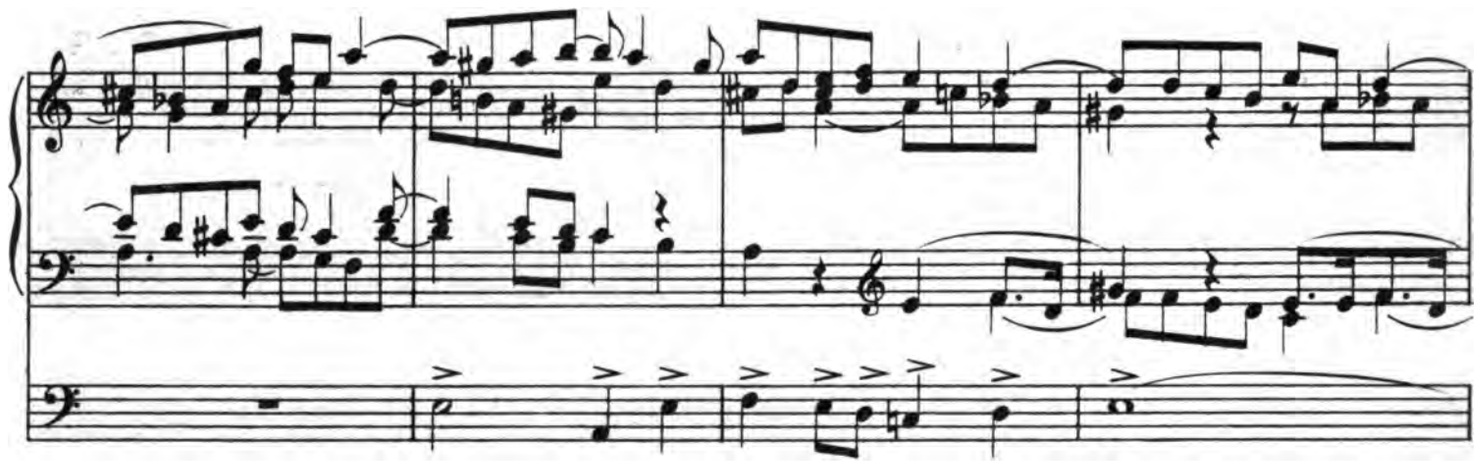
Con moto maestoso (♩ = 60)

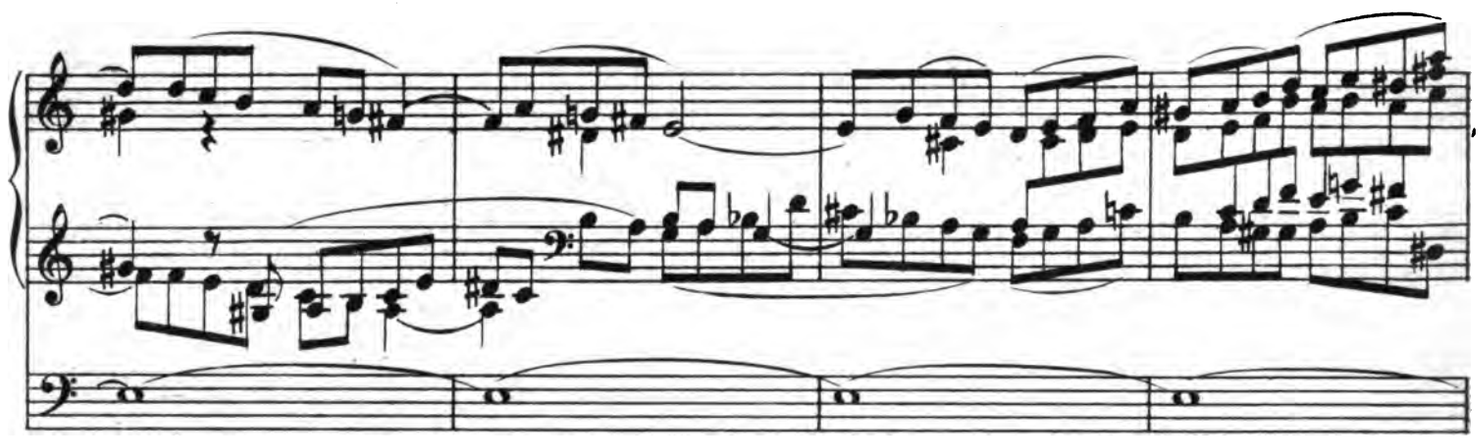



(♩ = 72)
(Reduce Gt. to Diapasons 8′ & Sw. with-
Un poco meno forte
out Mixtures or 16′)


Chorale ("In Deepest Need")
(Aus tiefer Noth)

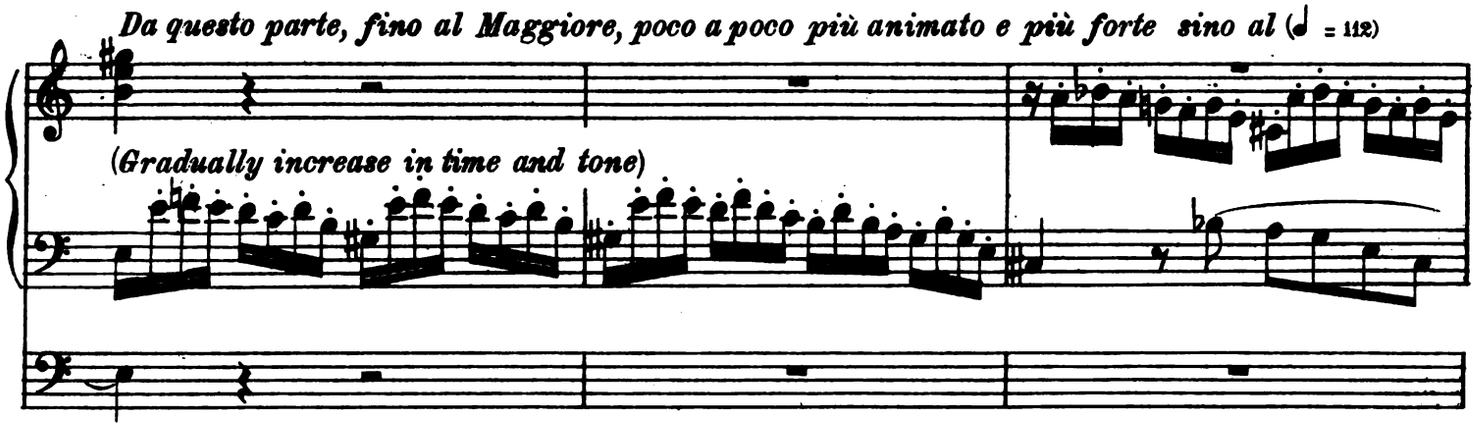


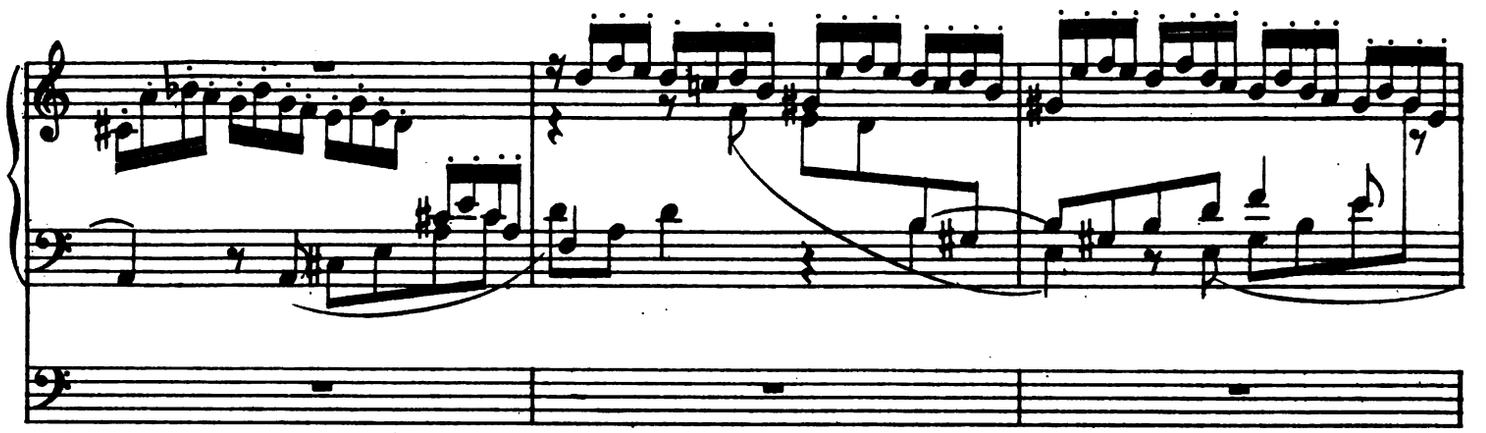


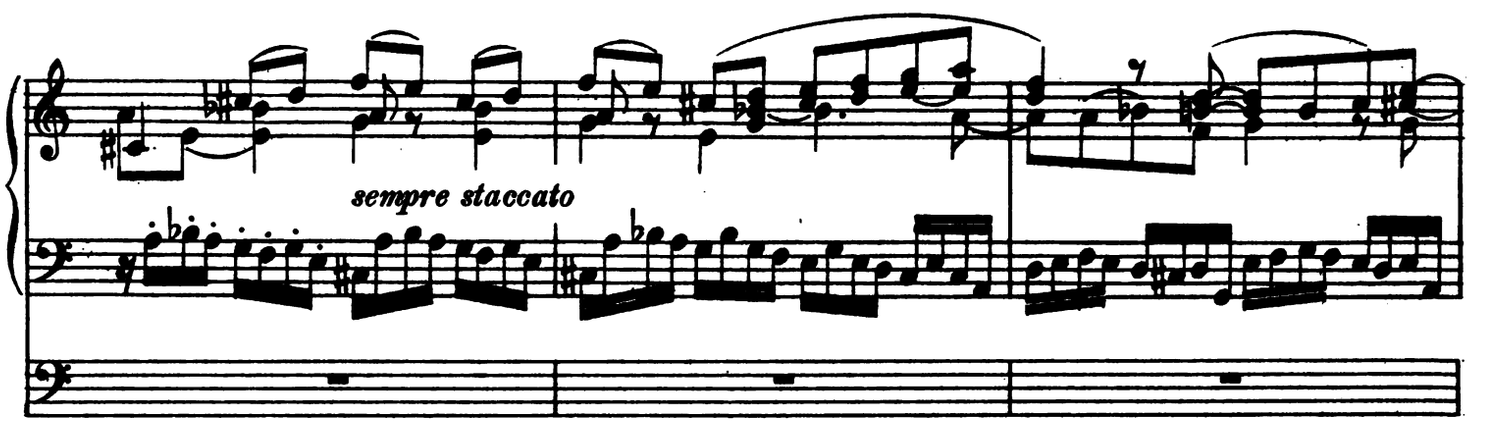


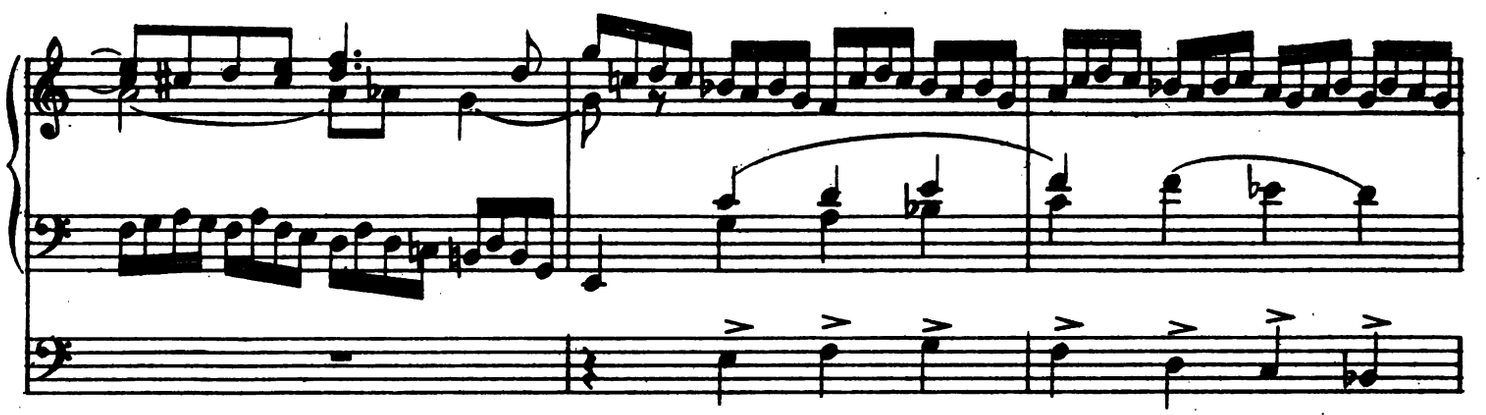
Da questo parte, fino al Maggiore, poco a poco più animato e più forte sino al (♩ = 112)

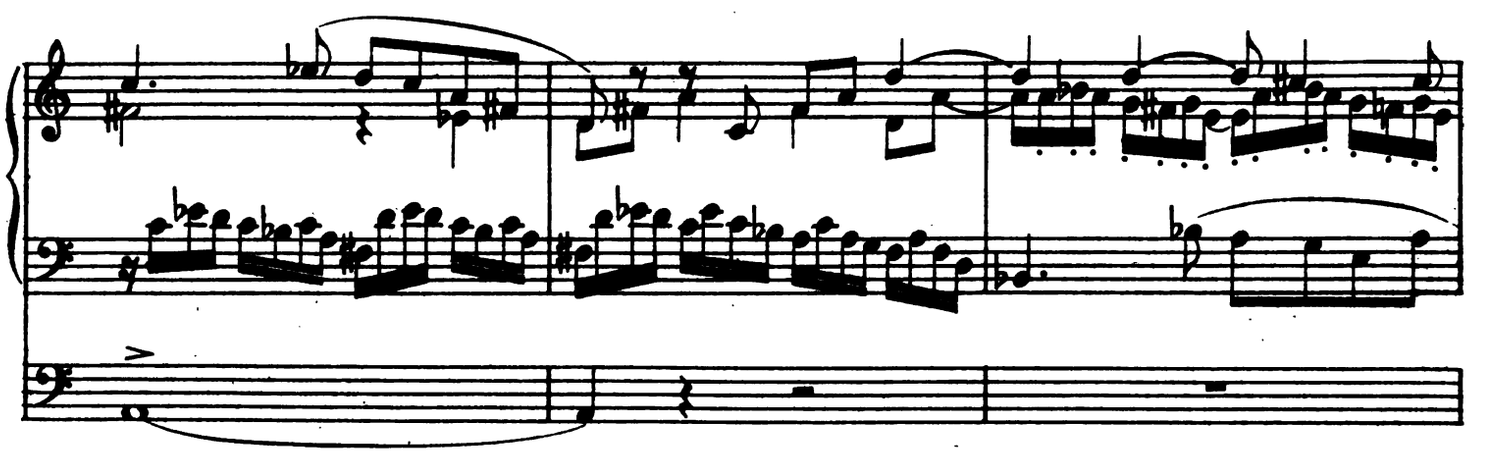
(Gradually increase in time and tone)

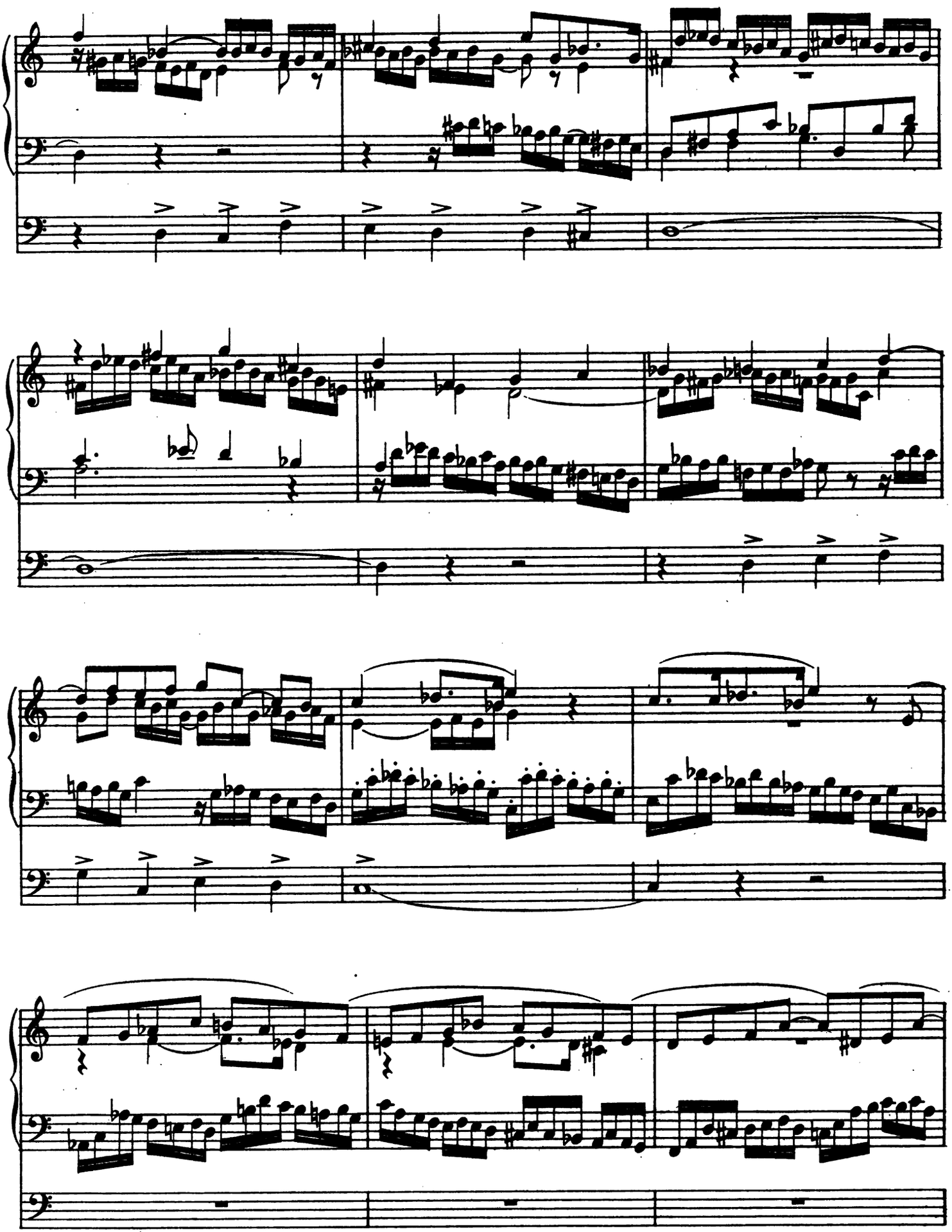


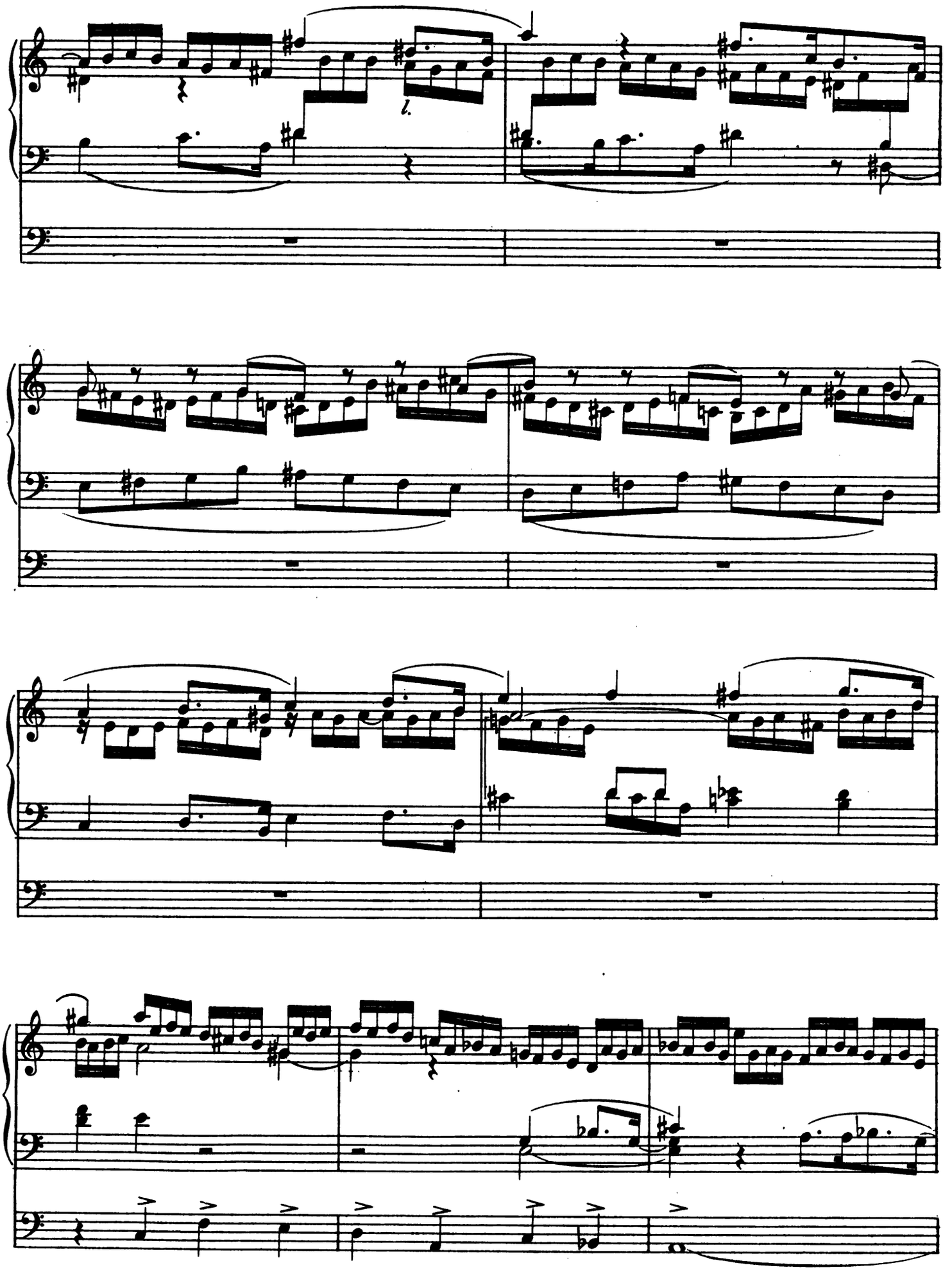


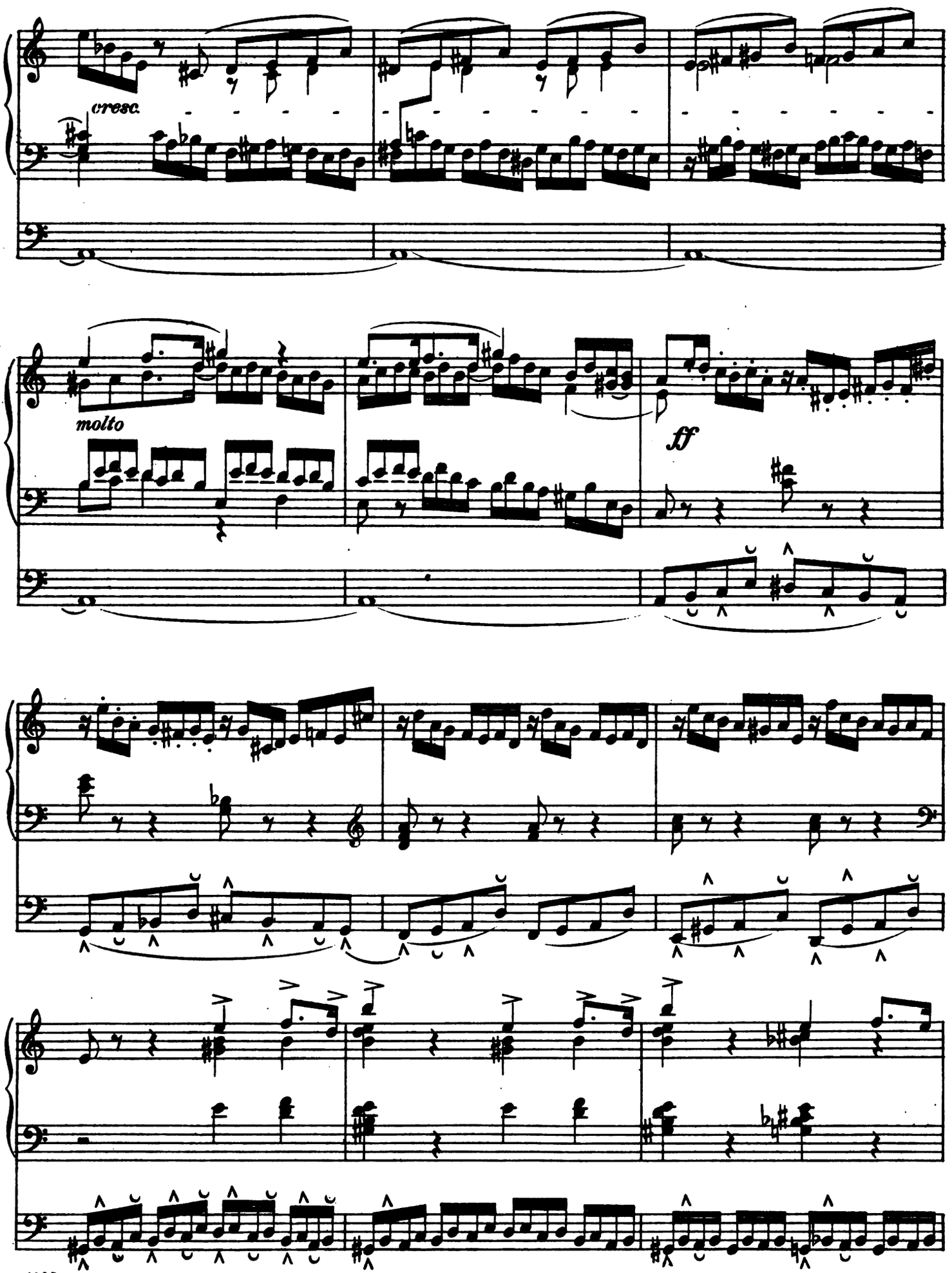

sempre staccato

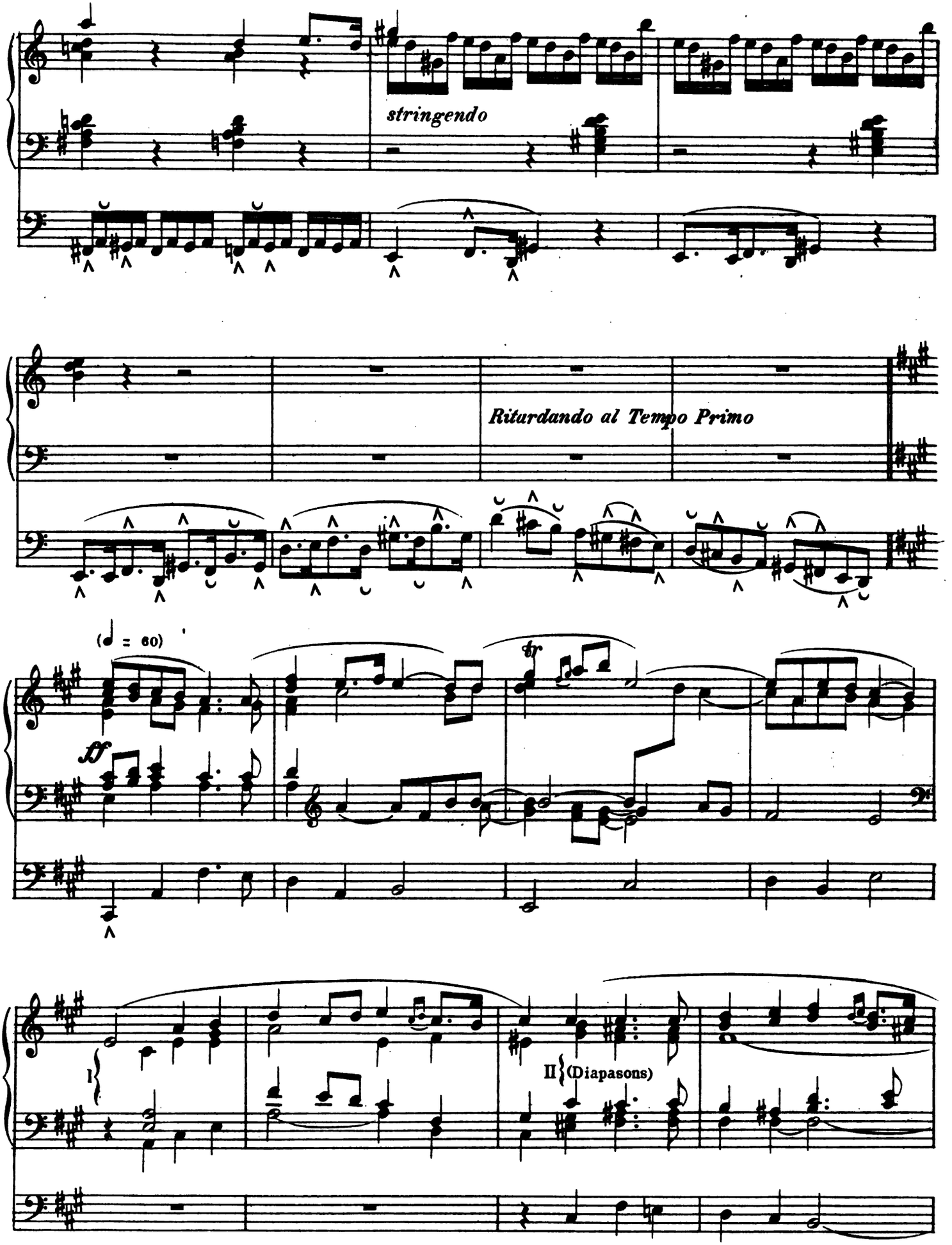


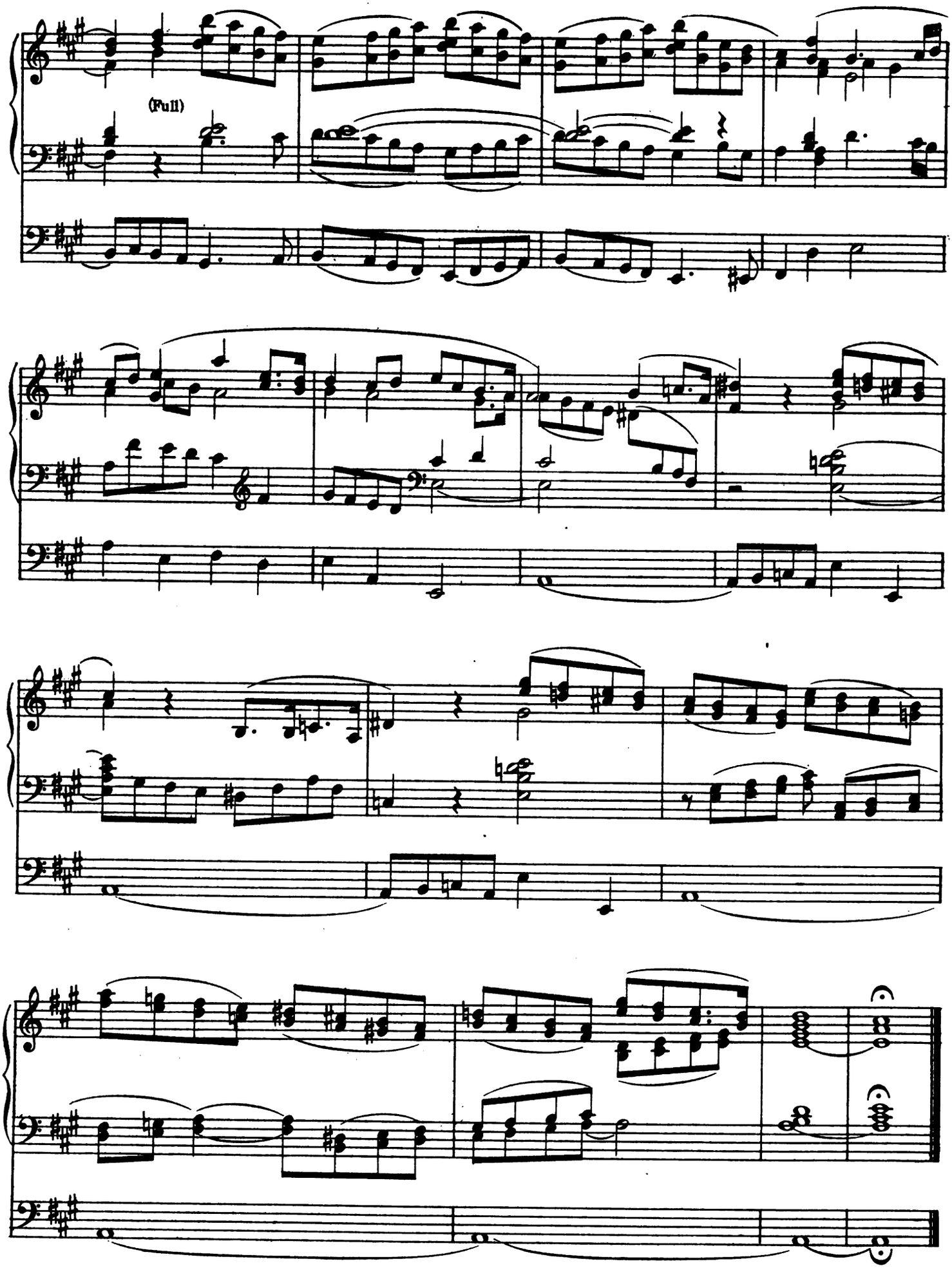






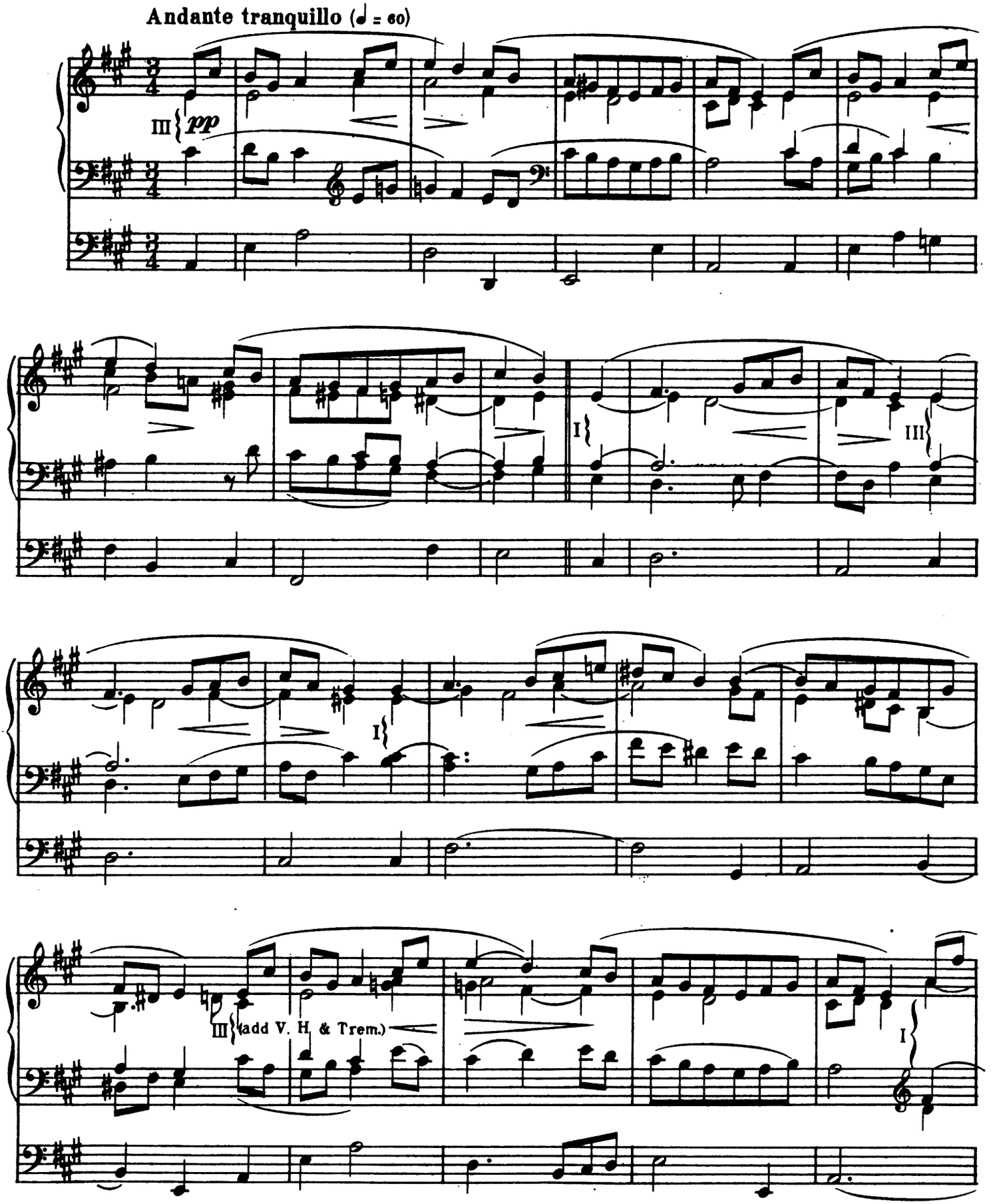

cresc.
molto
ff

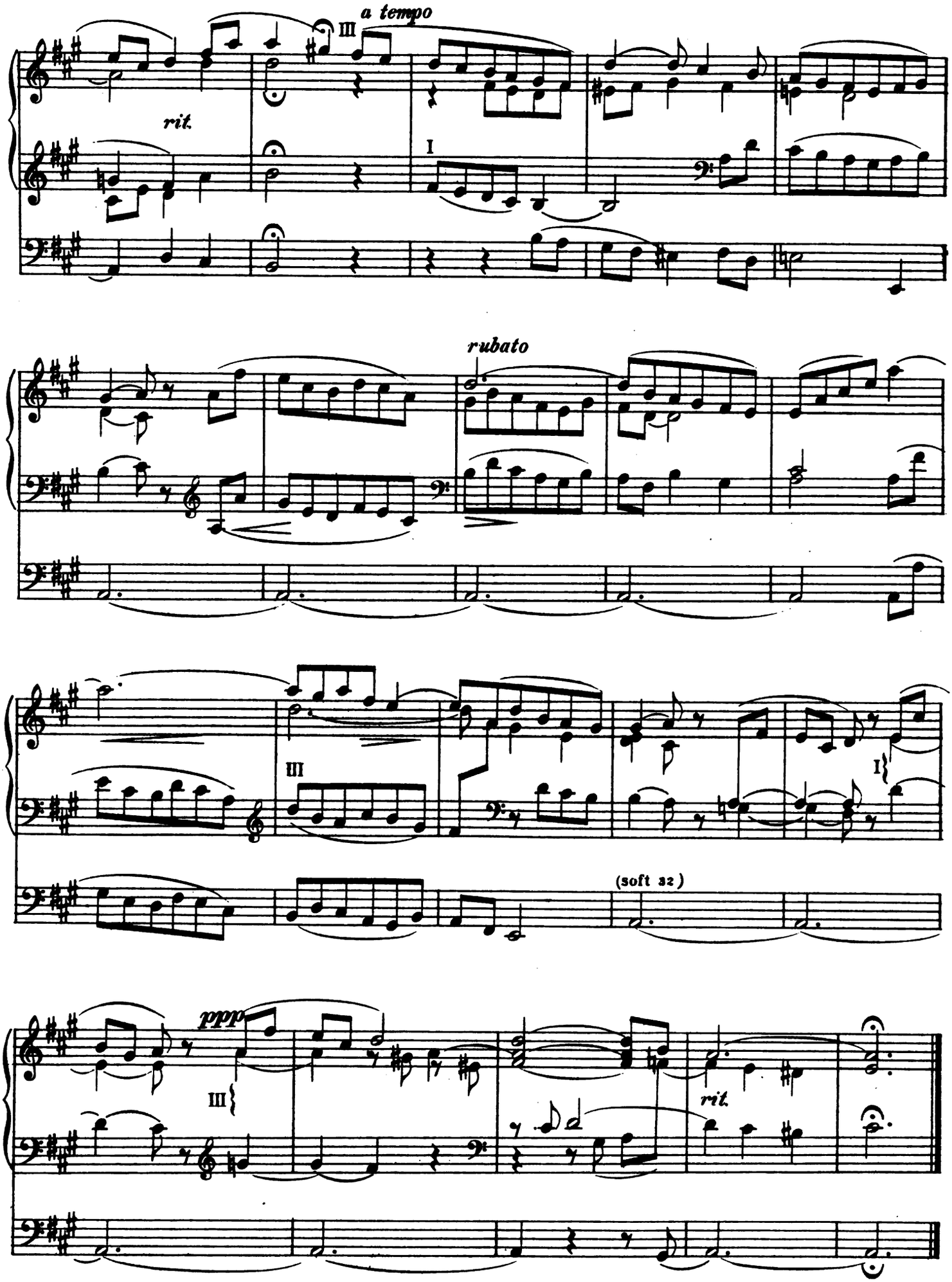

stringendo
Riturdando al Tempo Primo
(♩ = 60)
ff
tr
I
II (Diapasons)


(Full)

III (Céleste & Lieblich)
I (Soft 8′ & 4′)
Pedal (Soft 16′)

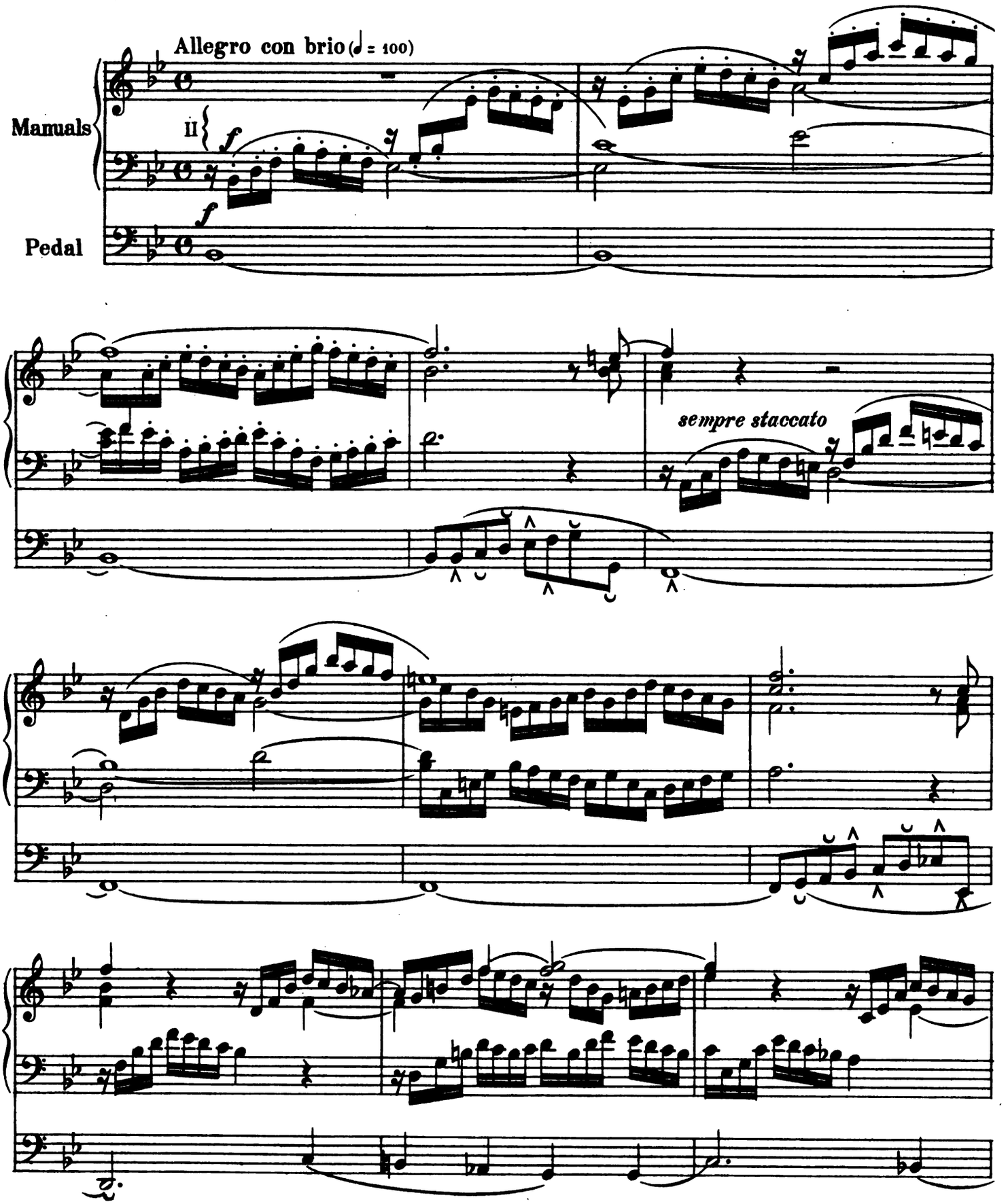
Andante tranquillo (♩ = 60)

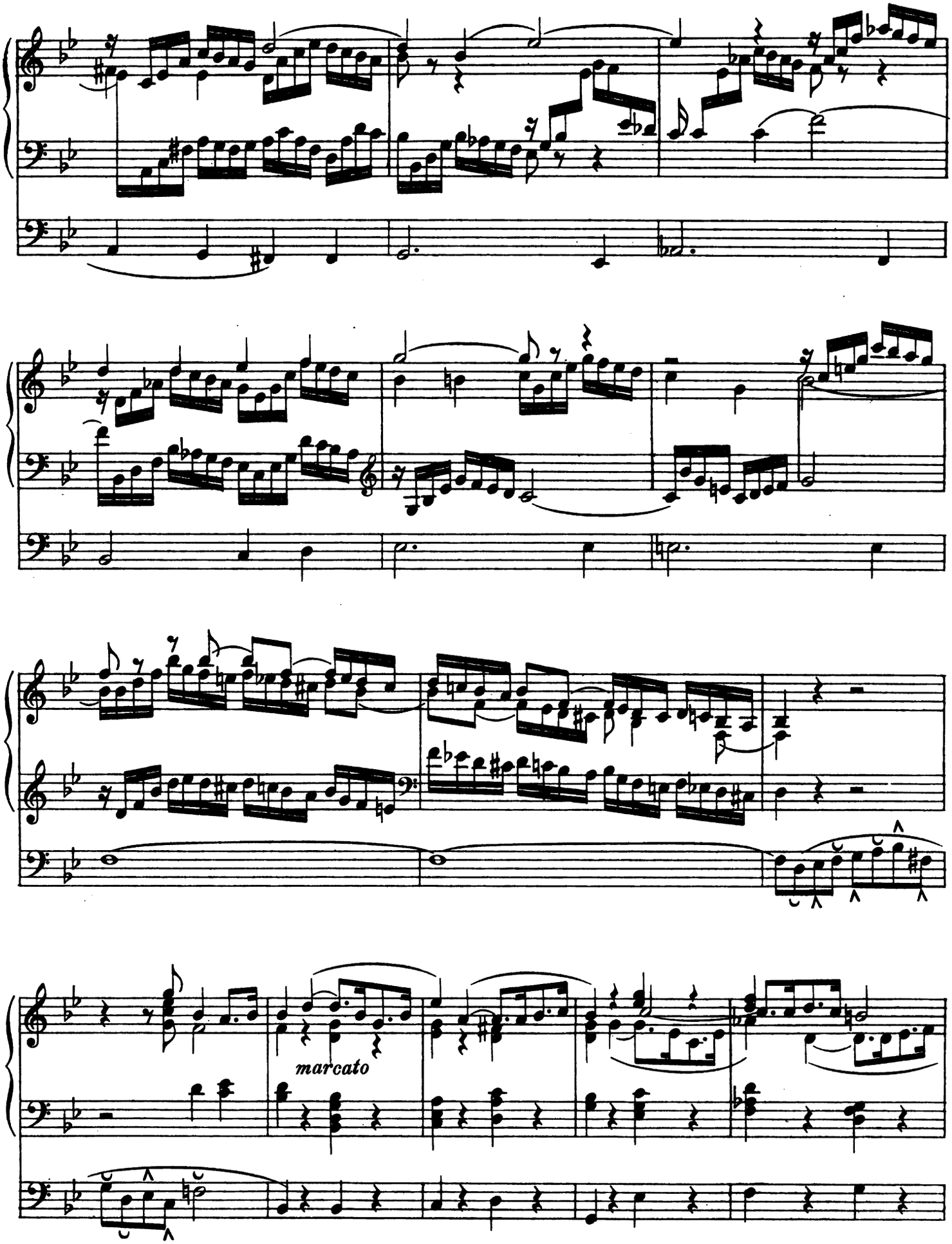


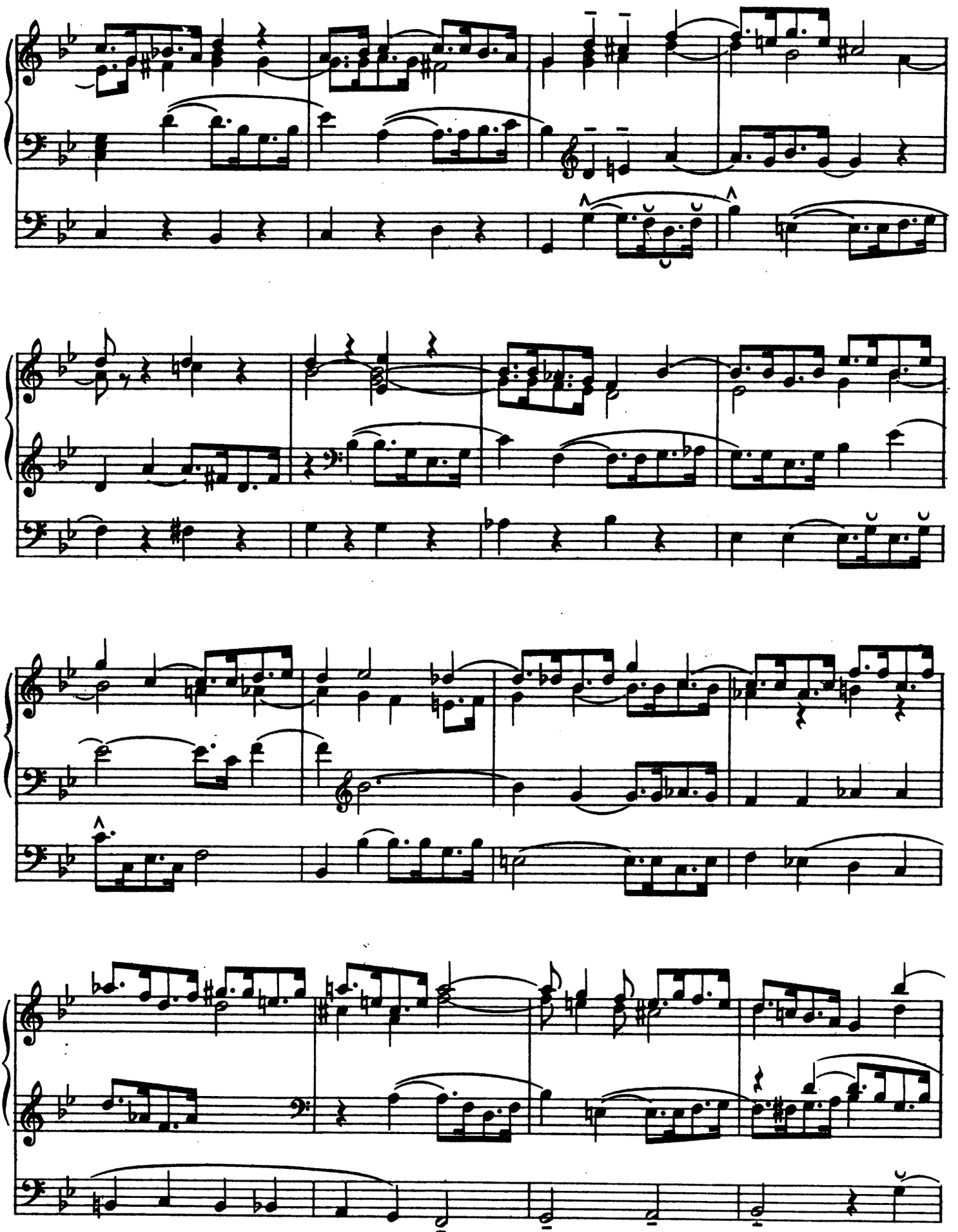

a tempo
III
rit.
I
rubato
III
I
(soft 32)
ppp
III
rit.

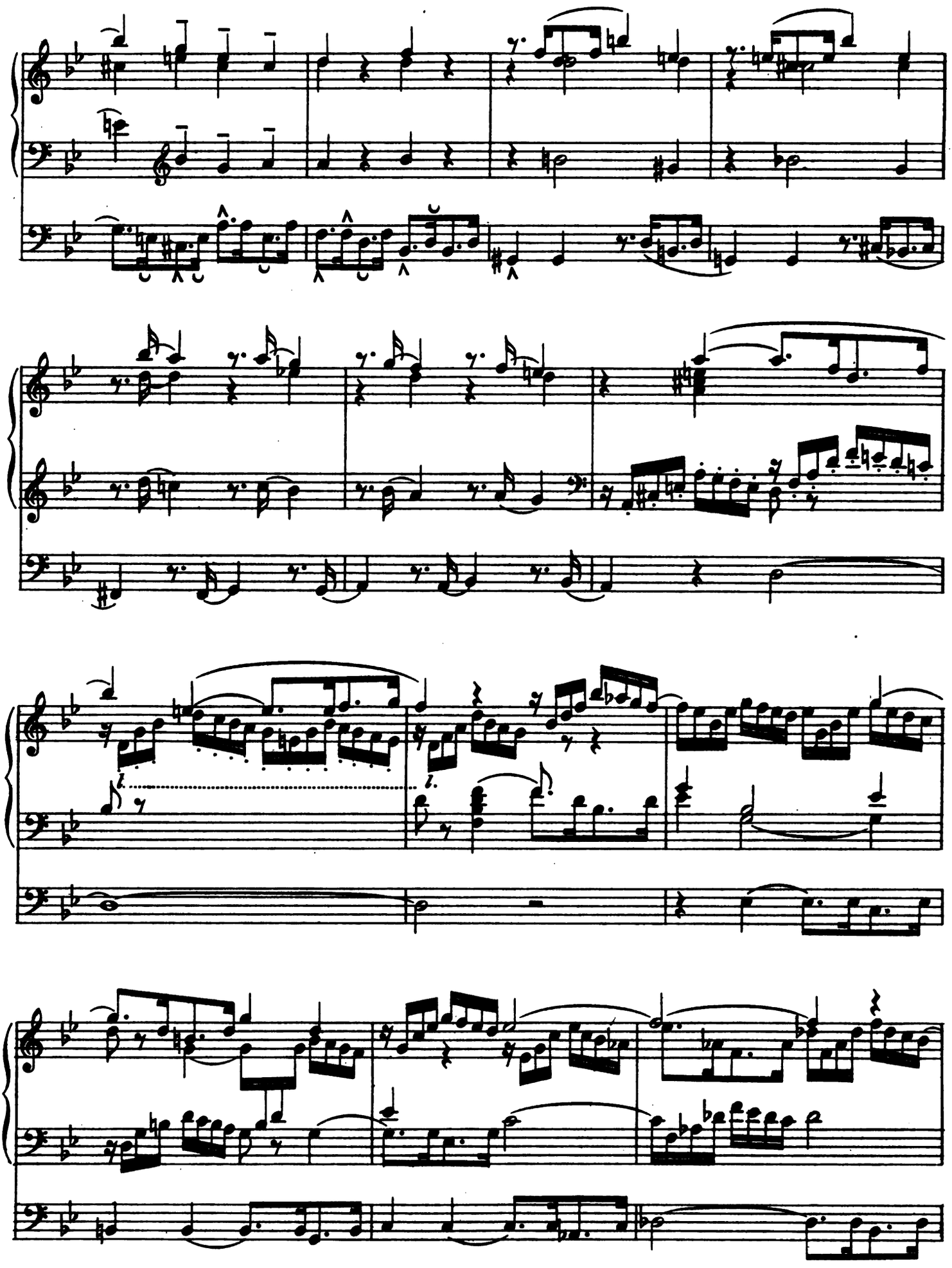
Fourth Sonata

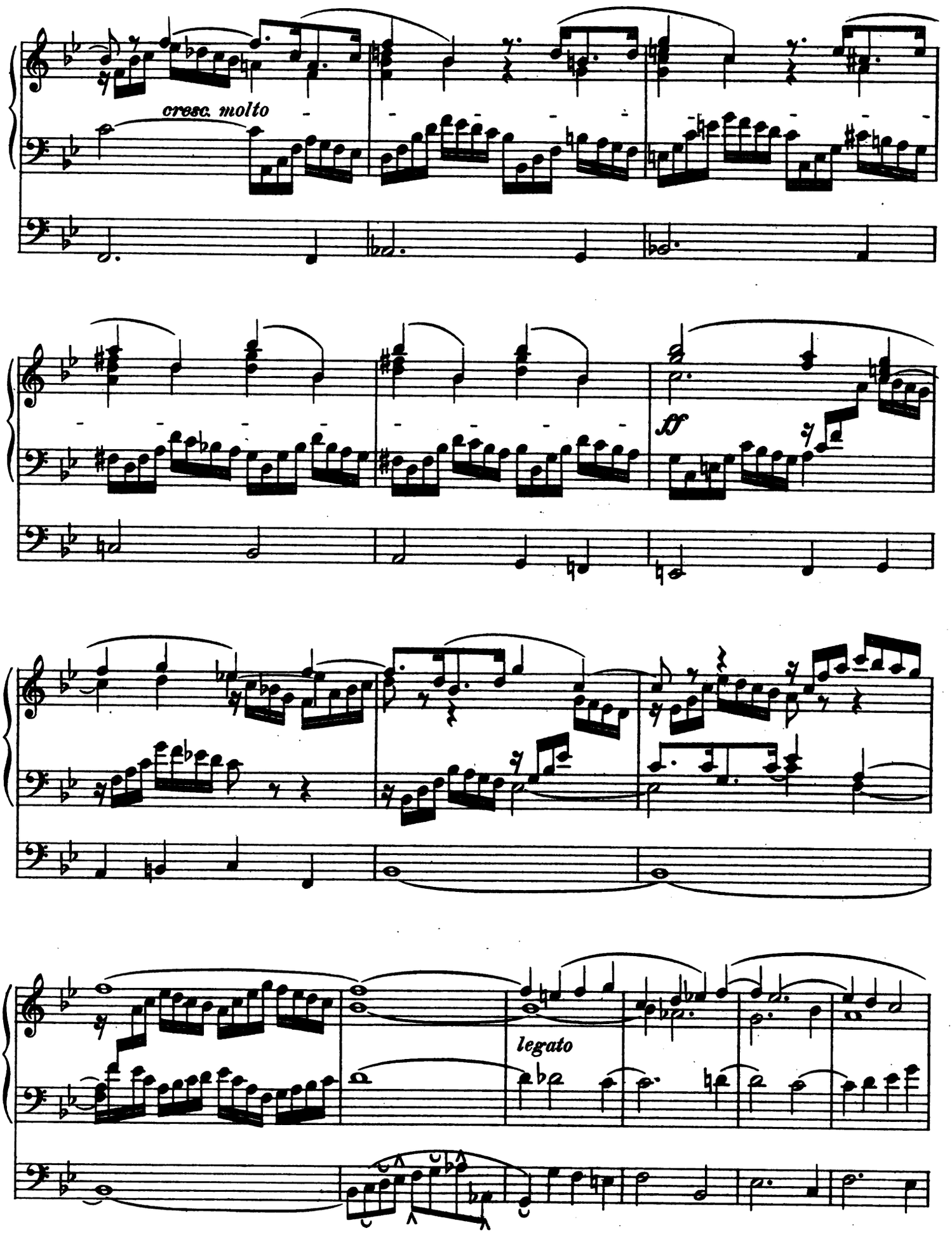
IV (Reeds *fff*)
III (Full)
II (Diapasons & Flute 4′)-III
I (Gamba & soft 8′)
Pedal (Full, without Reeds)-II & III

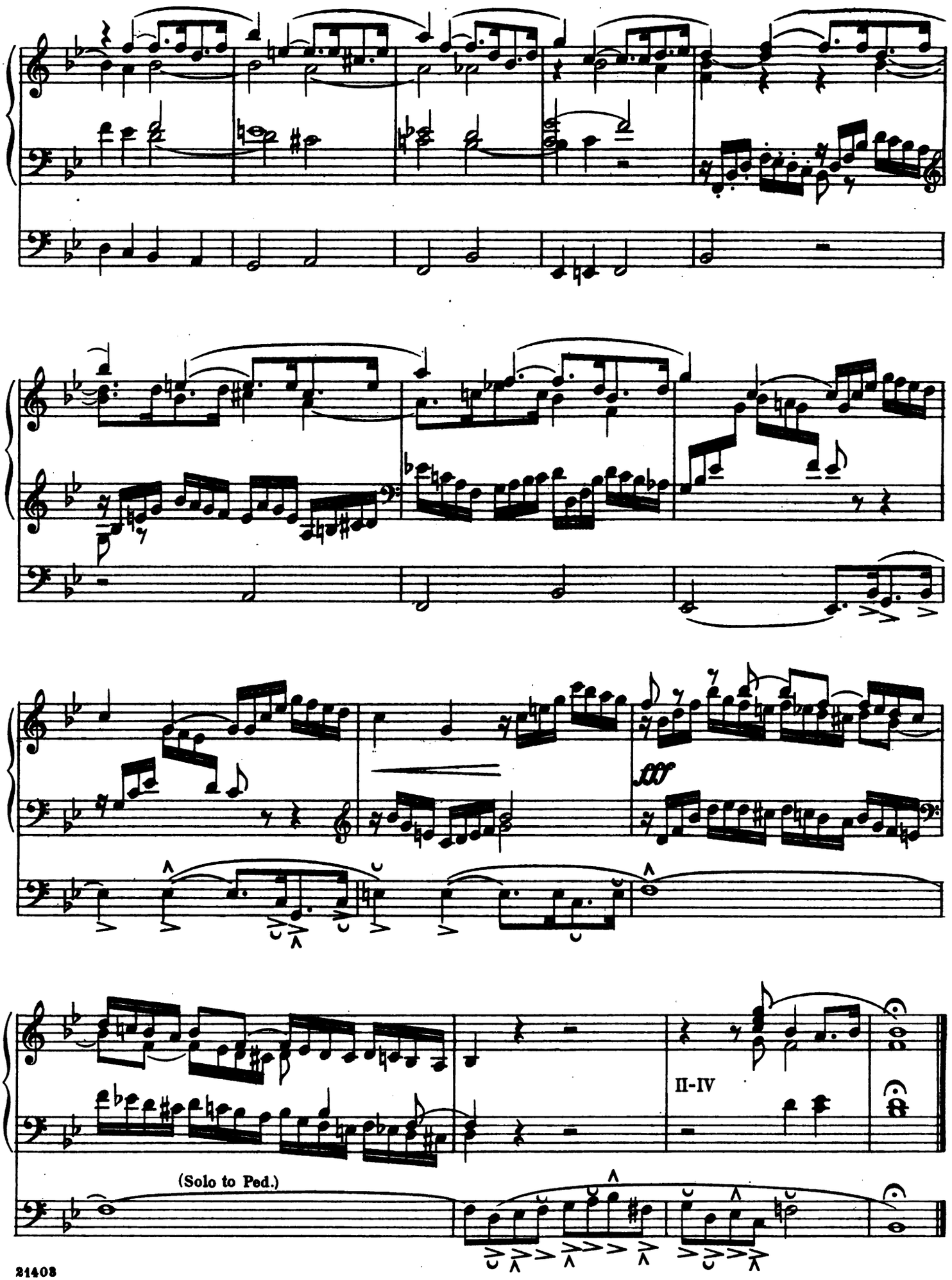



marcato

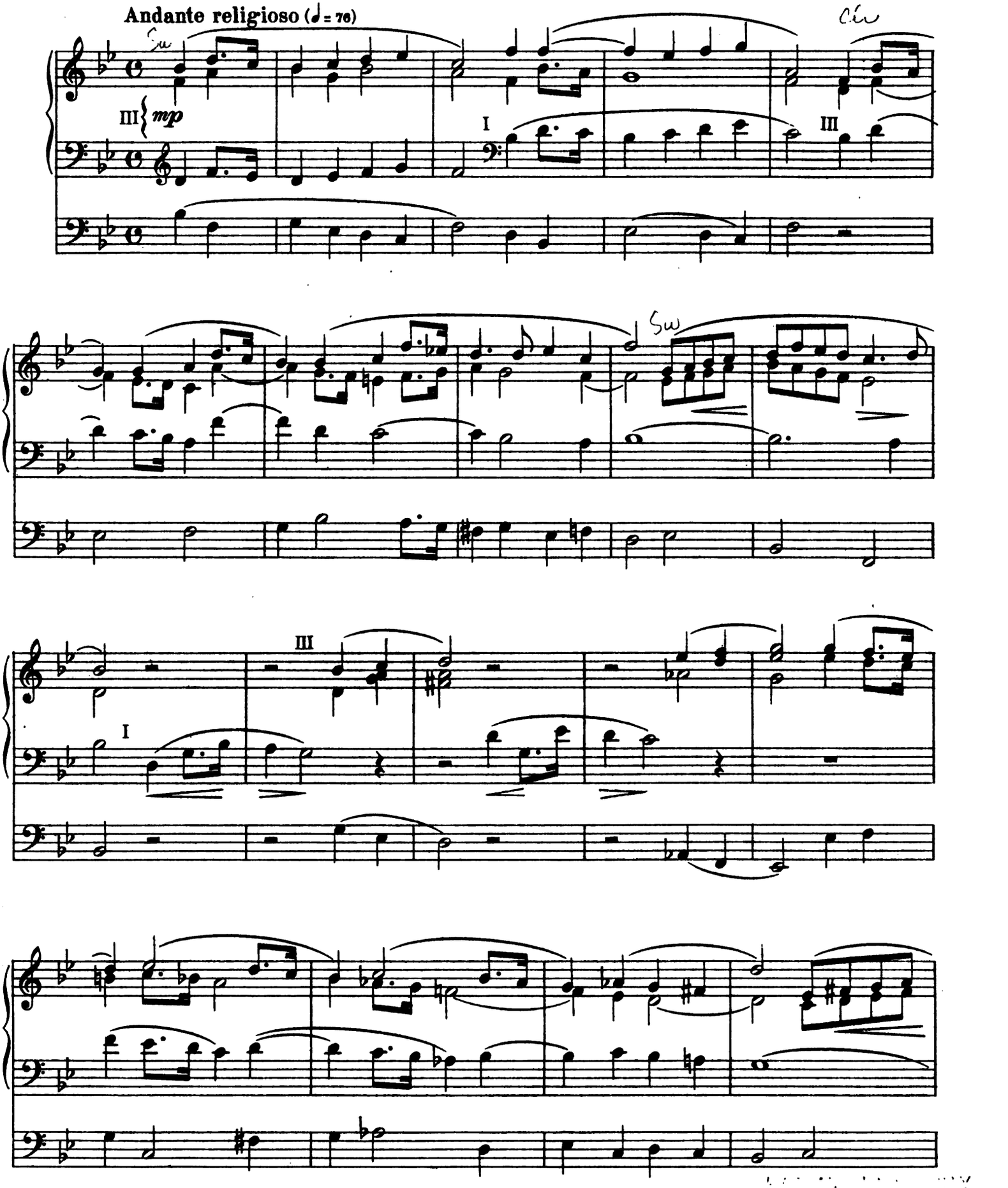


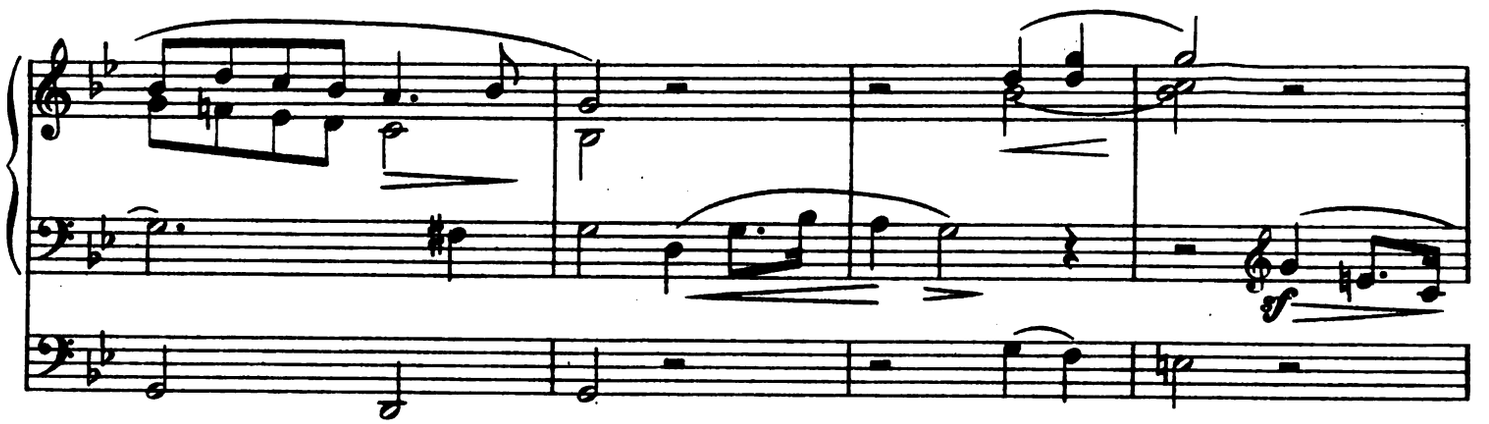


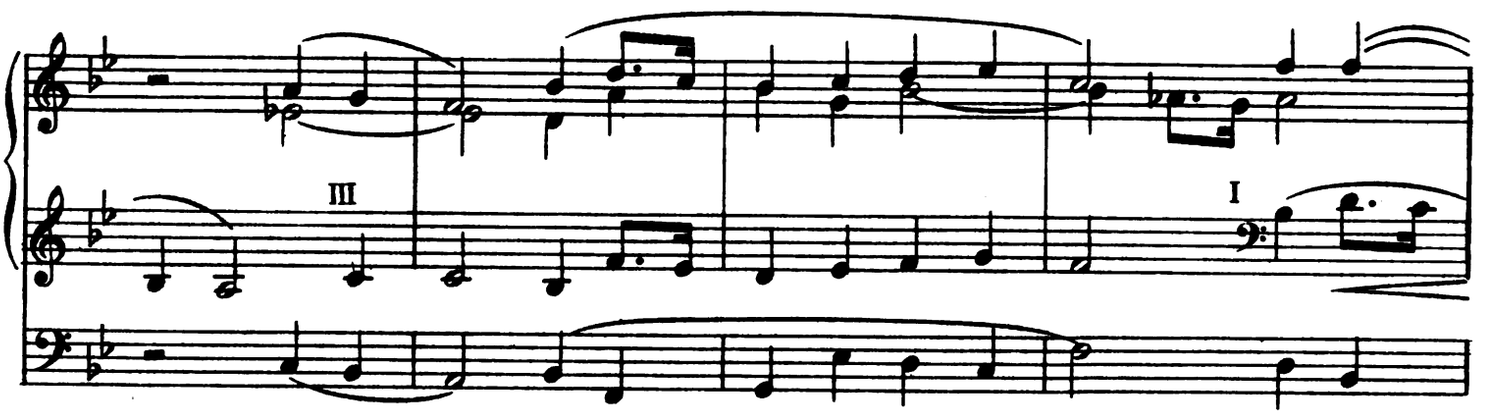

cresc. molto
ff
legato

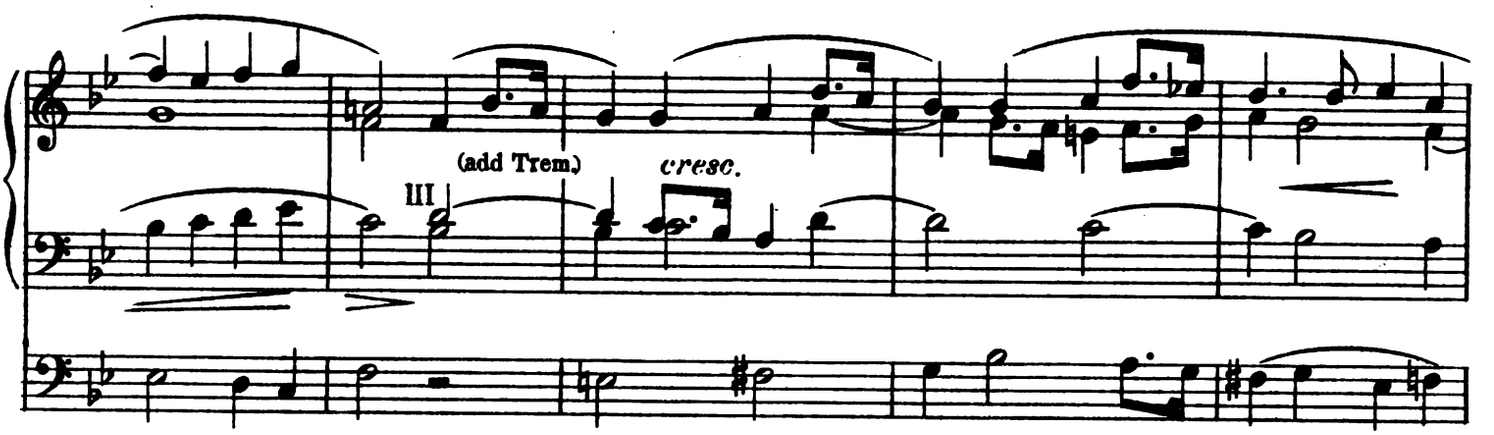

fff
II-IV
(Solo to Ped.)

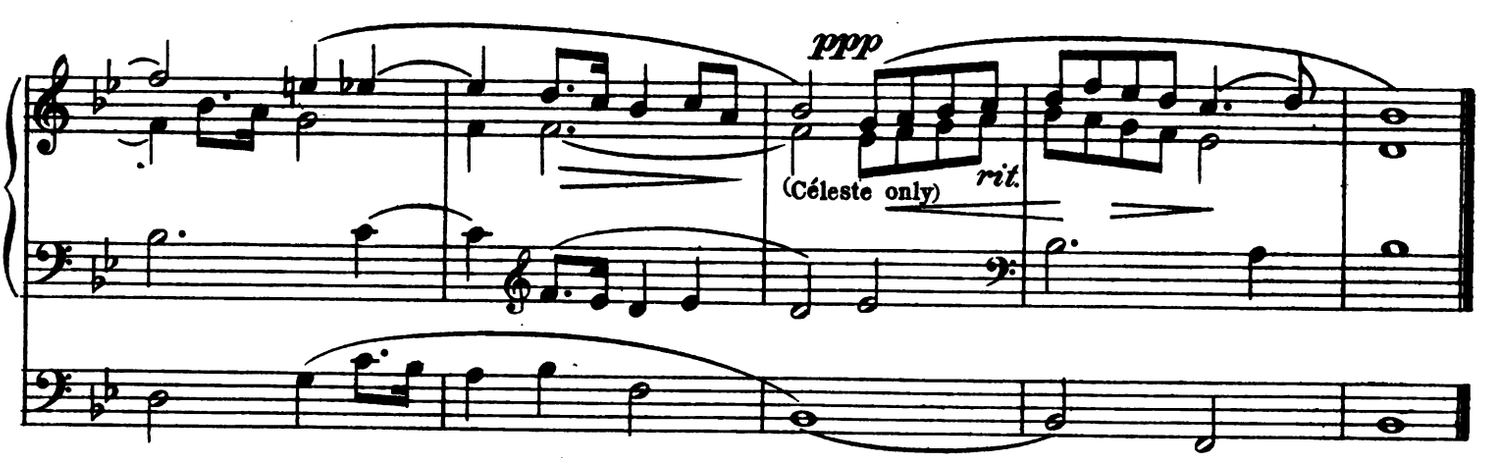
III (Céleste & Lieblich 8′)
I (Gamba, soft 8′ & Trem.)
Pedal (Soft 16′)-III



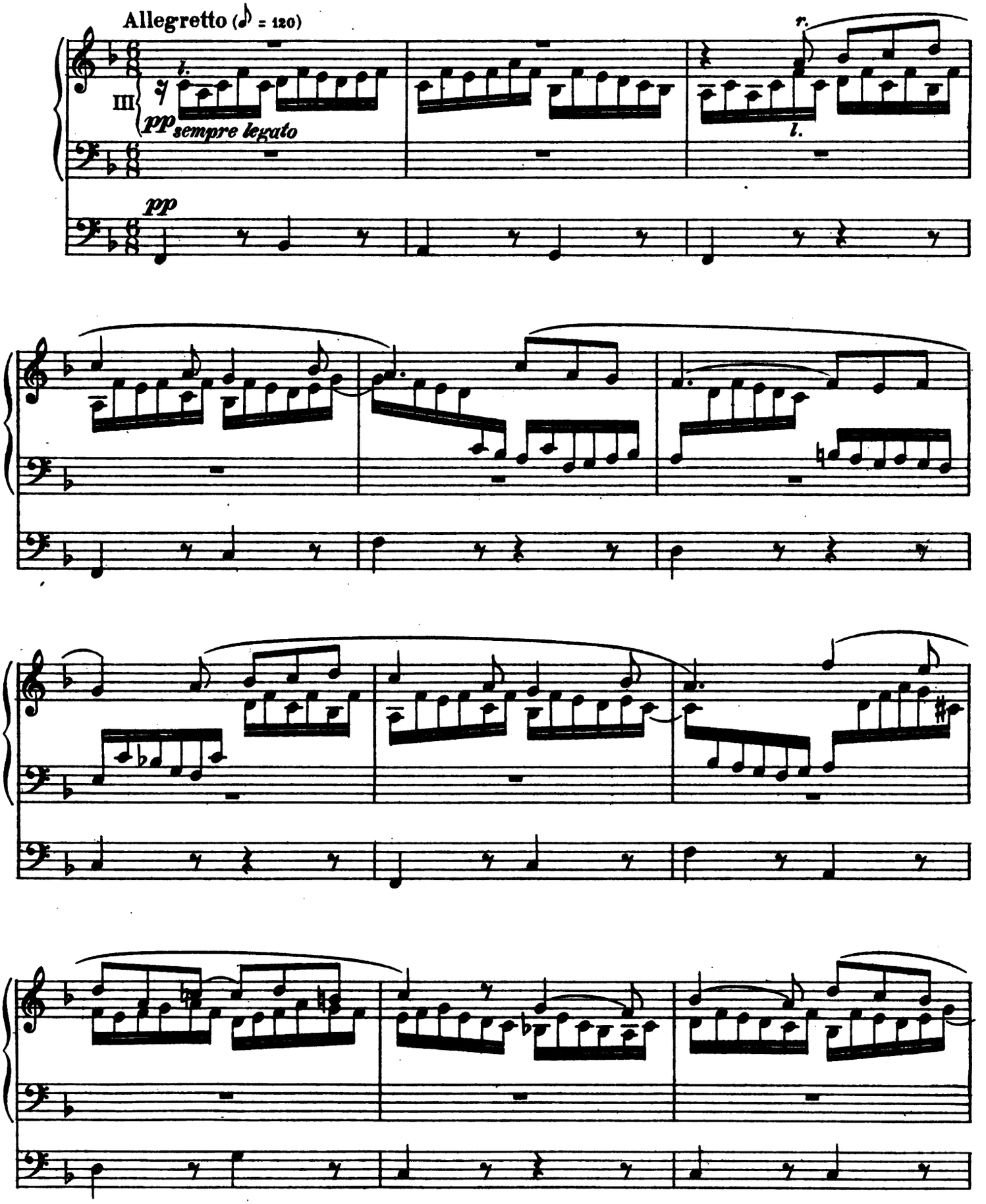

sf

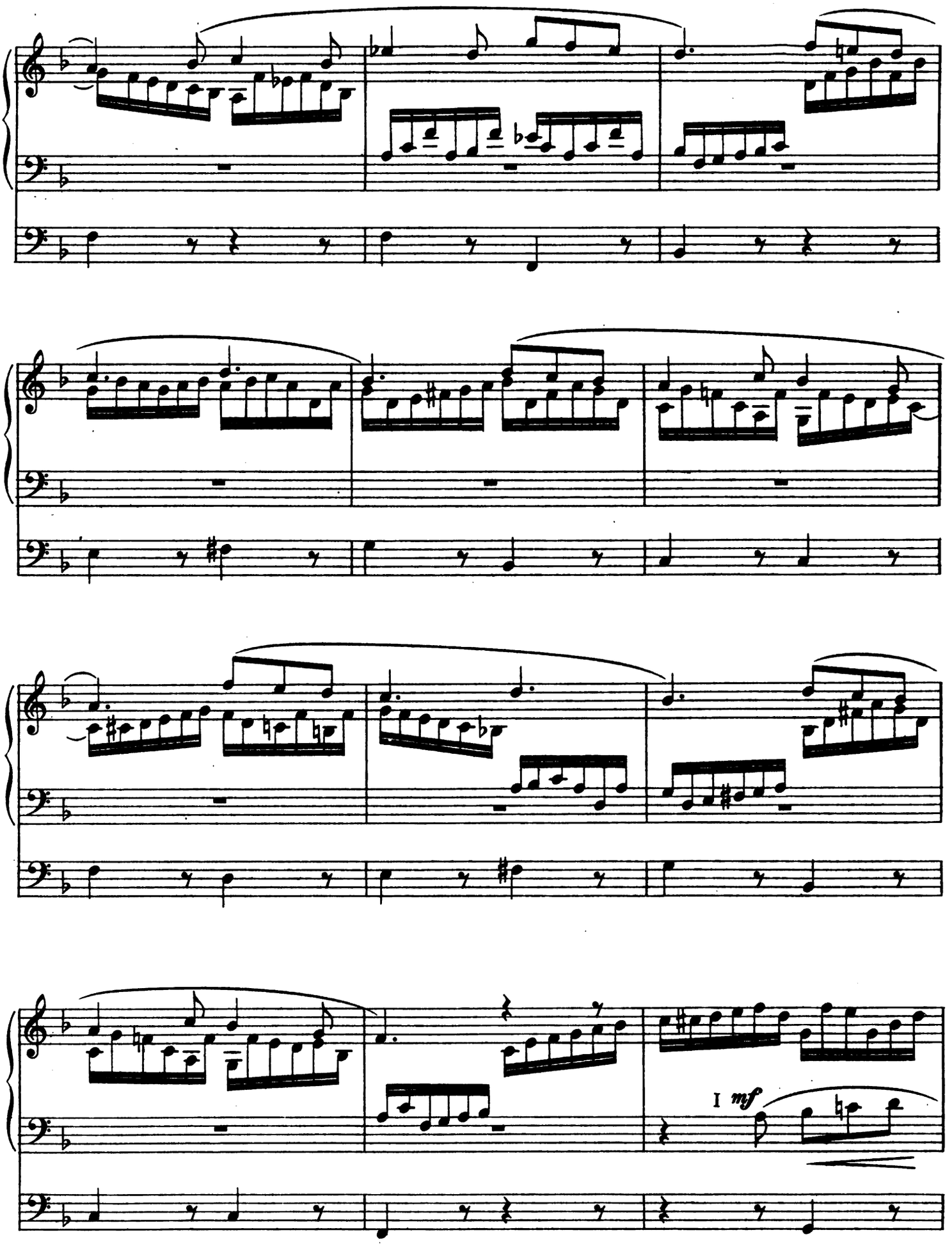

III
I

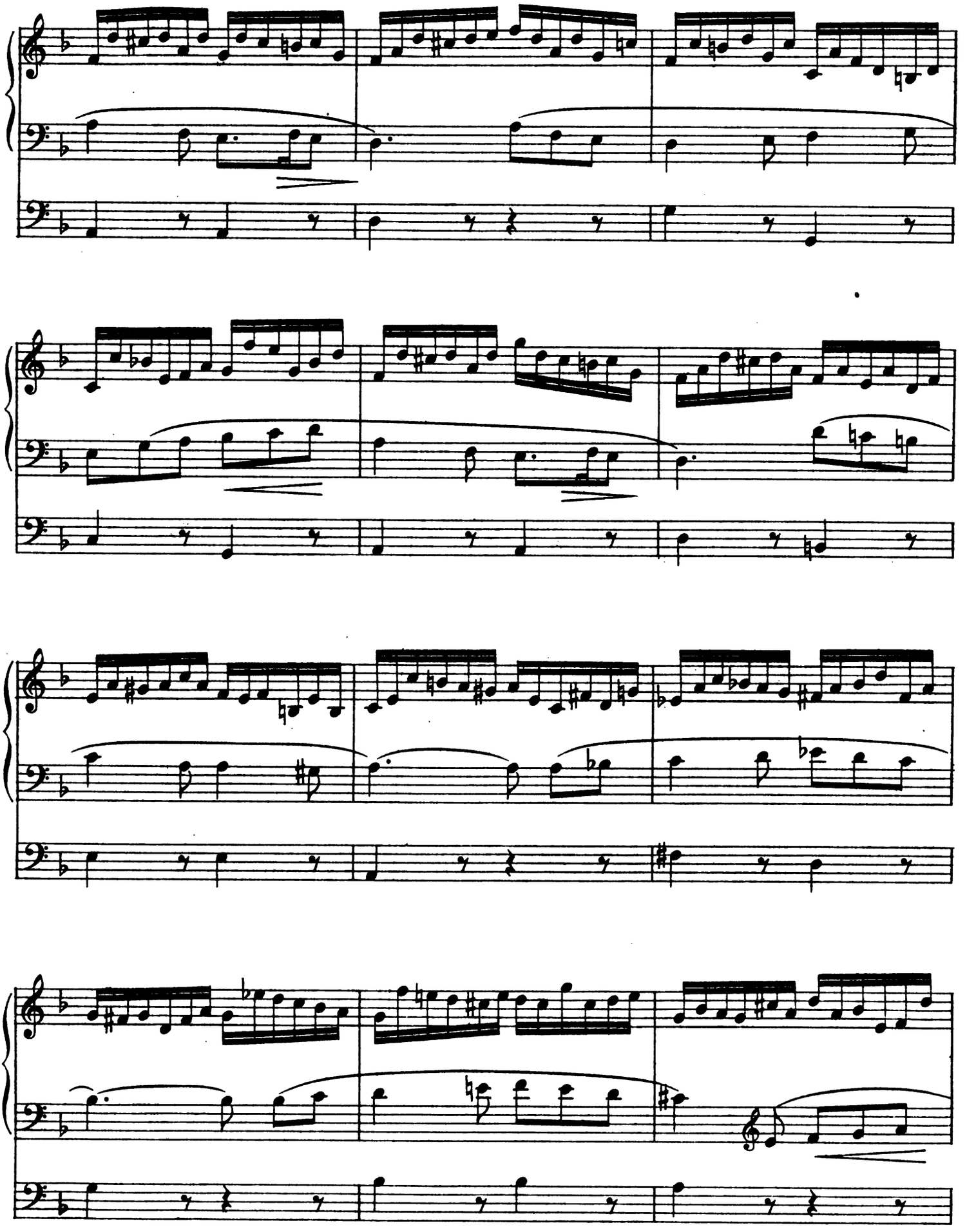

III
(add Trem.)
cresc.

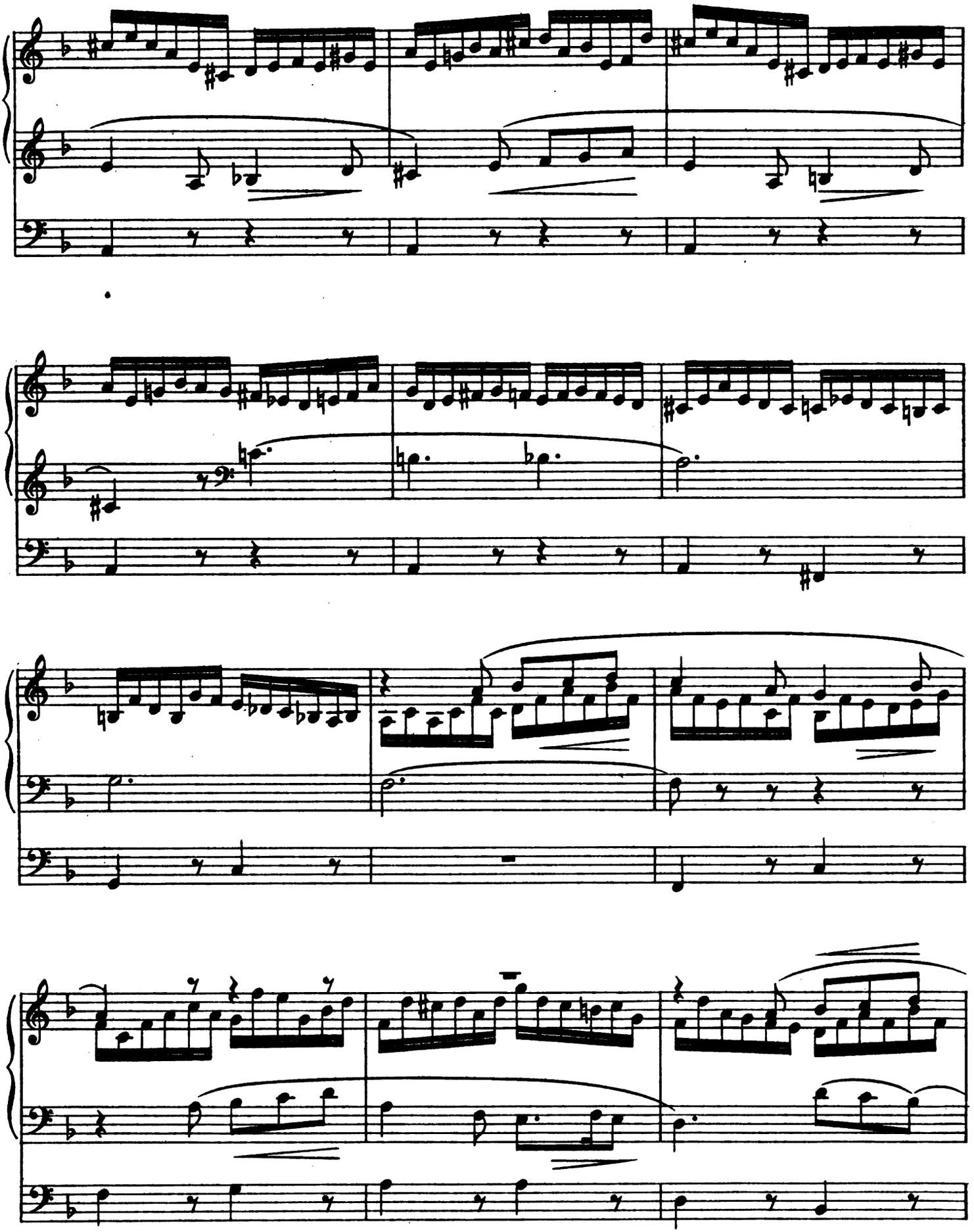

ppp
(Céleste only)
rit.

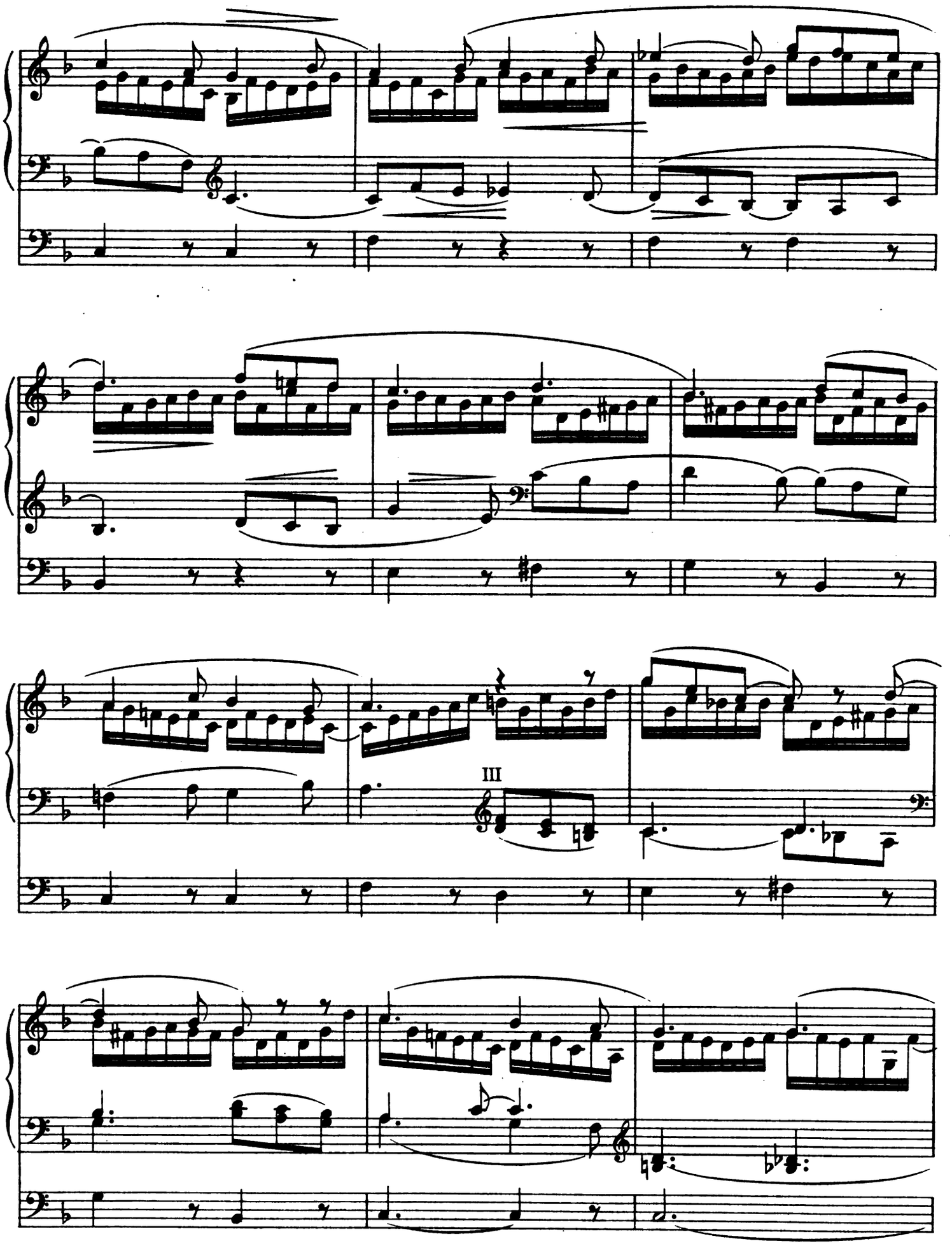
III (Soft 8')
II (Wald-Flöte 8', uncoupled)
I (Gamba & soft 8'; with Trem.)
Pedal (Soft 16') - III

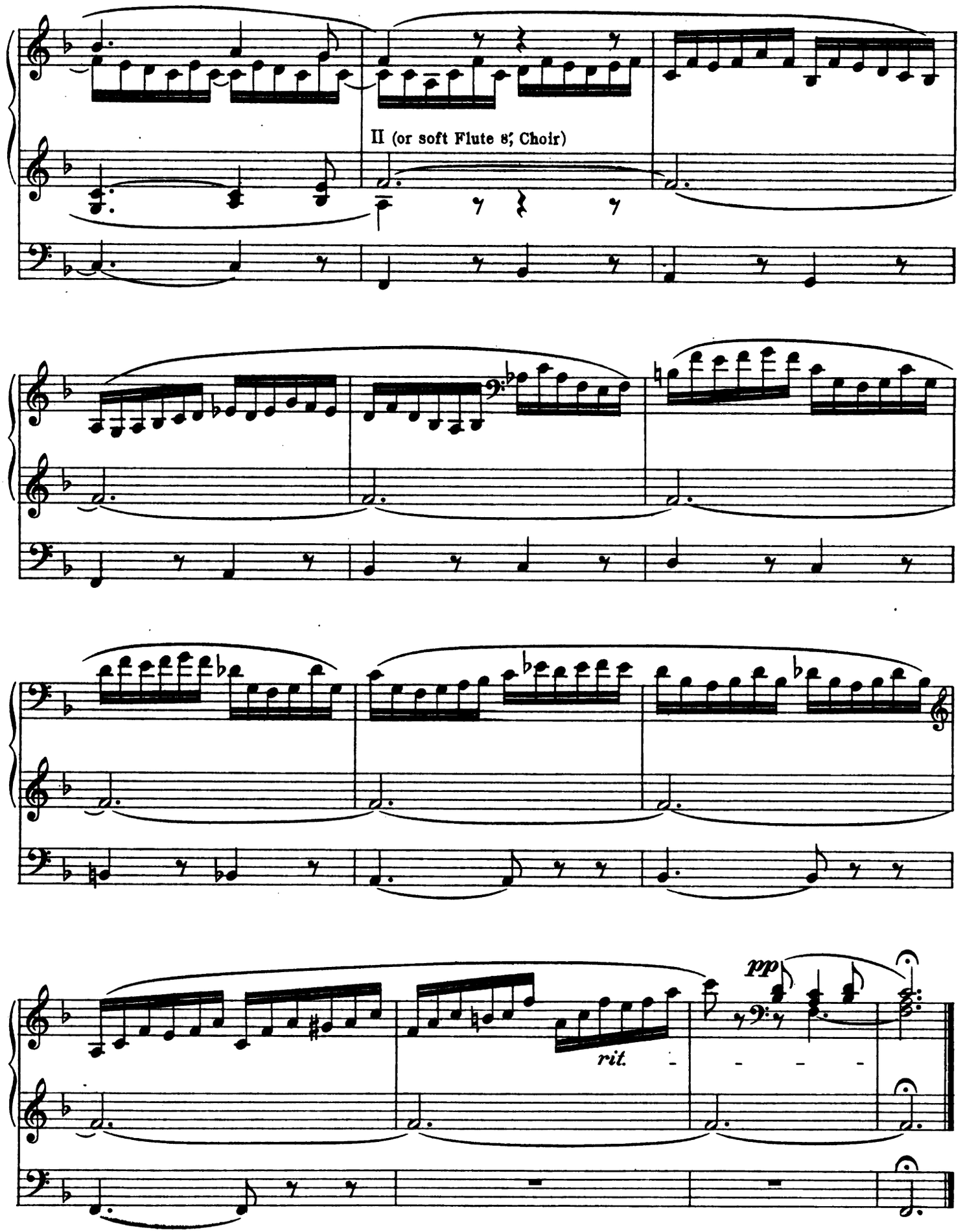



I mf



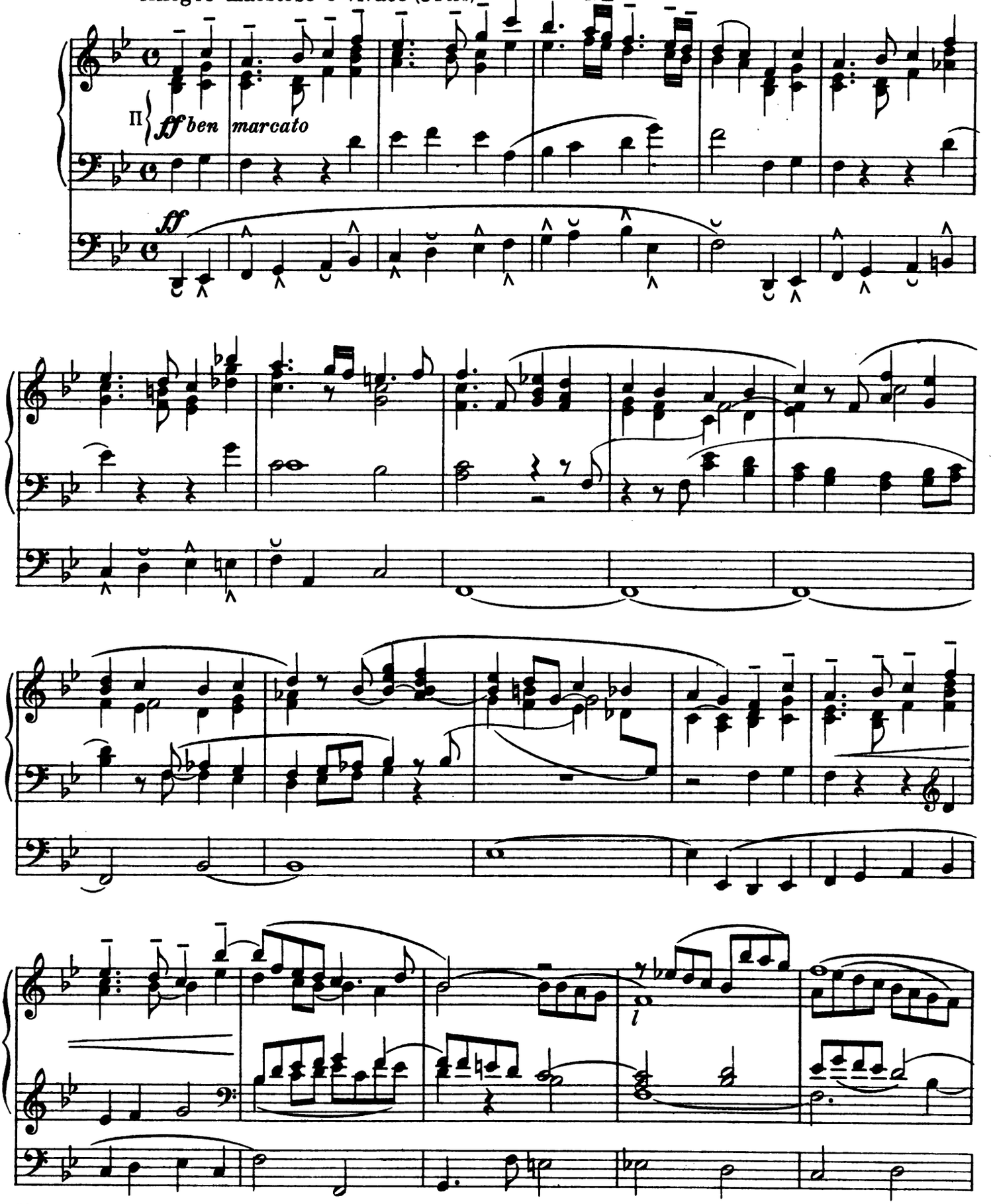


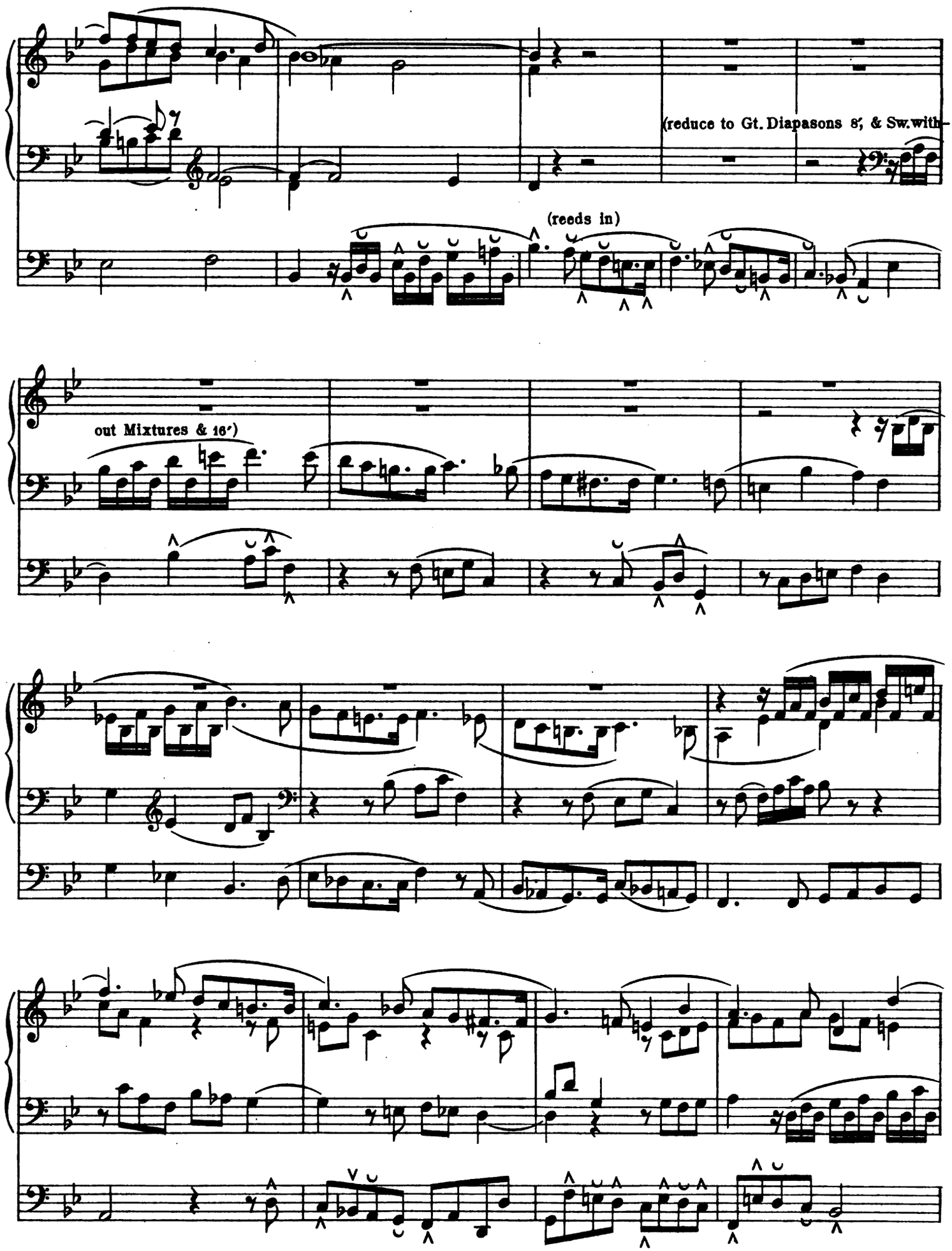

III

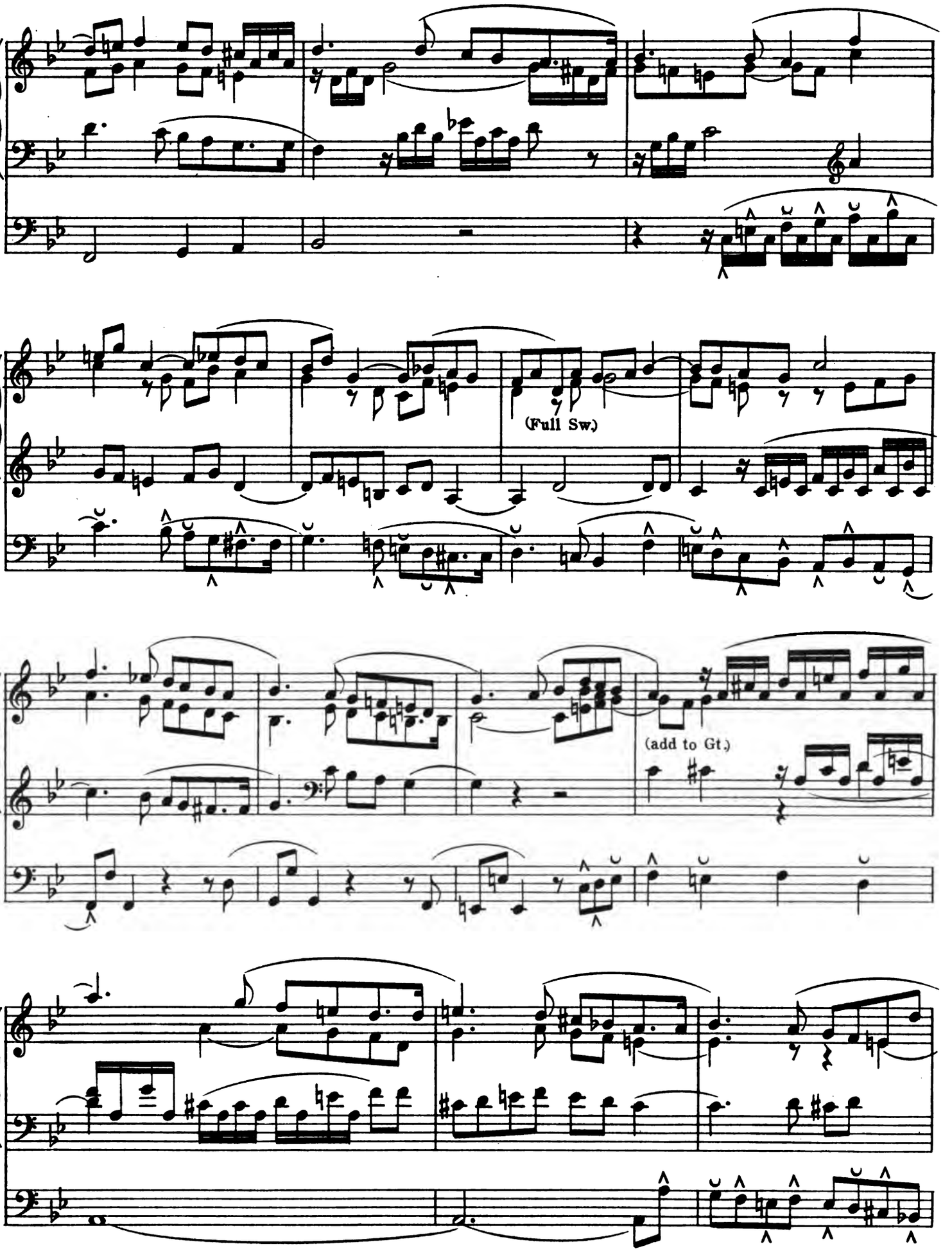

II (or soft Flute 8'; Choir)
rit.
pp

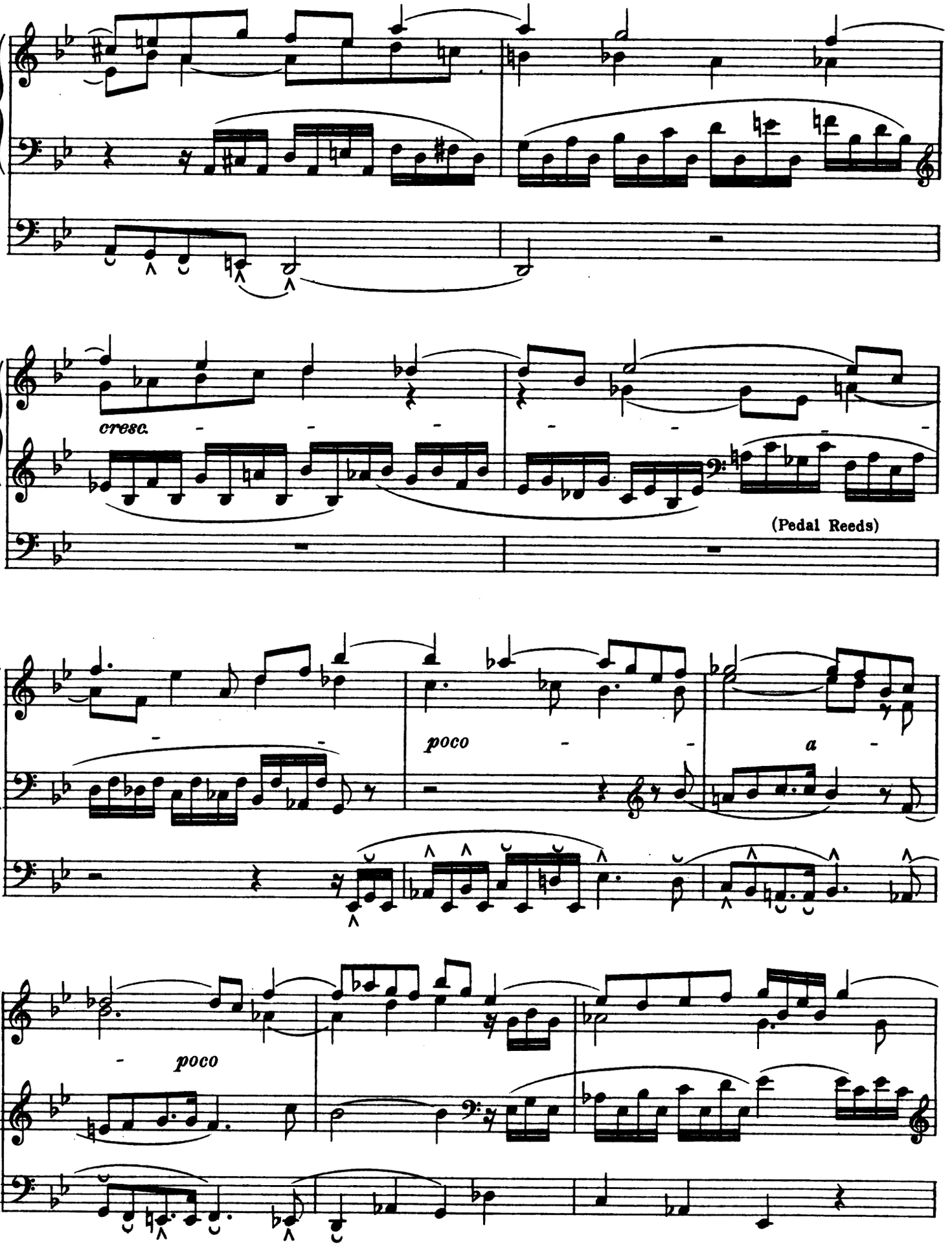
IV (Reeds *fff*)
III (Full)
II (Full)-III
Pedal (Full)

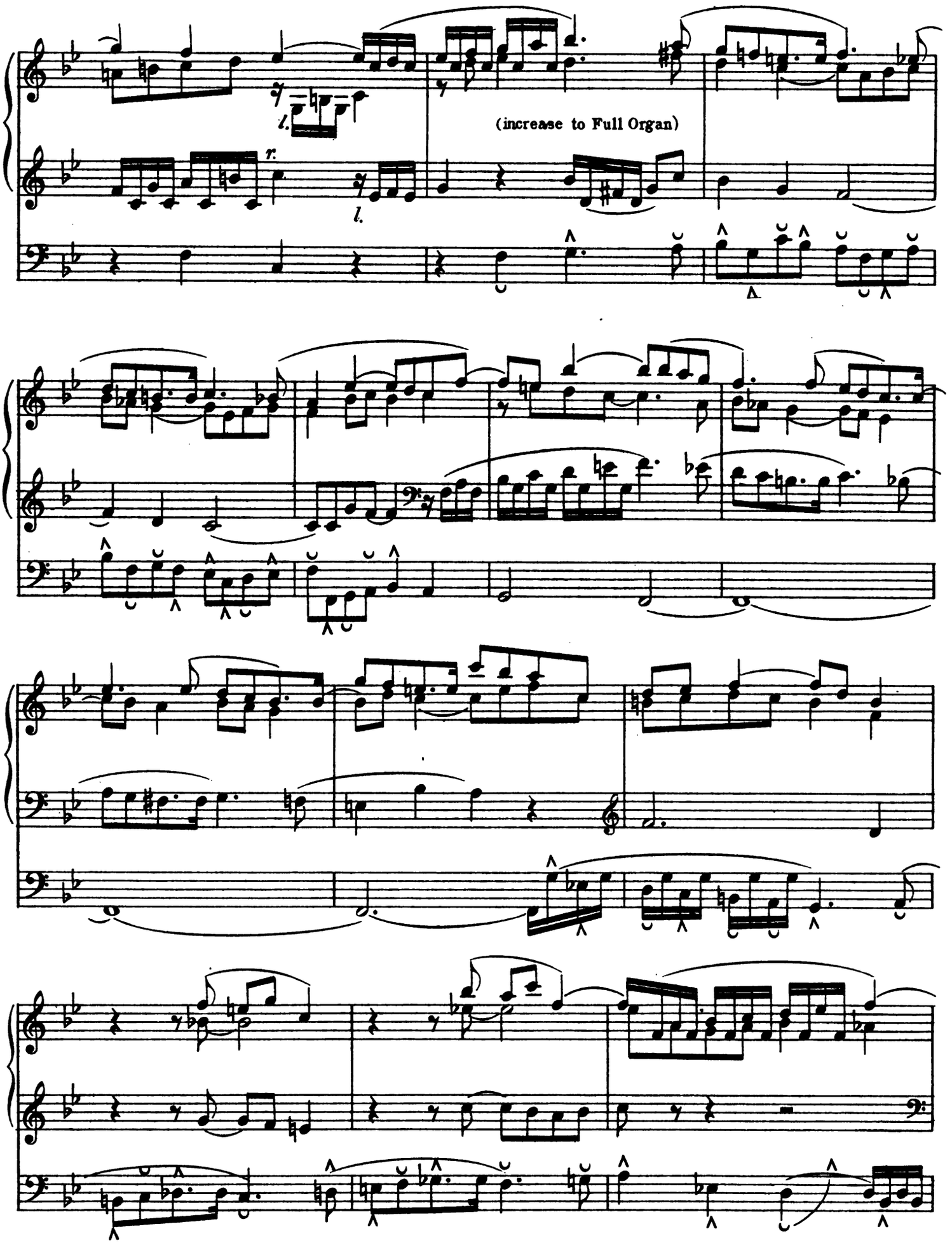
Allegro maestoso e vivace (♩= 100)

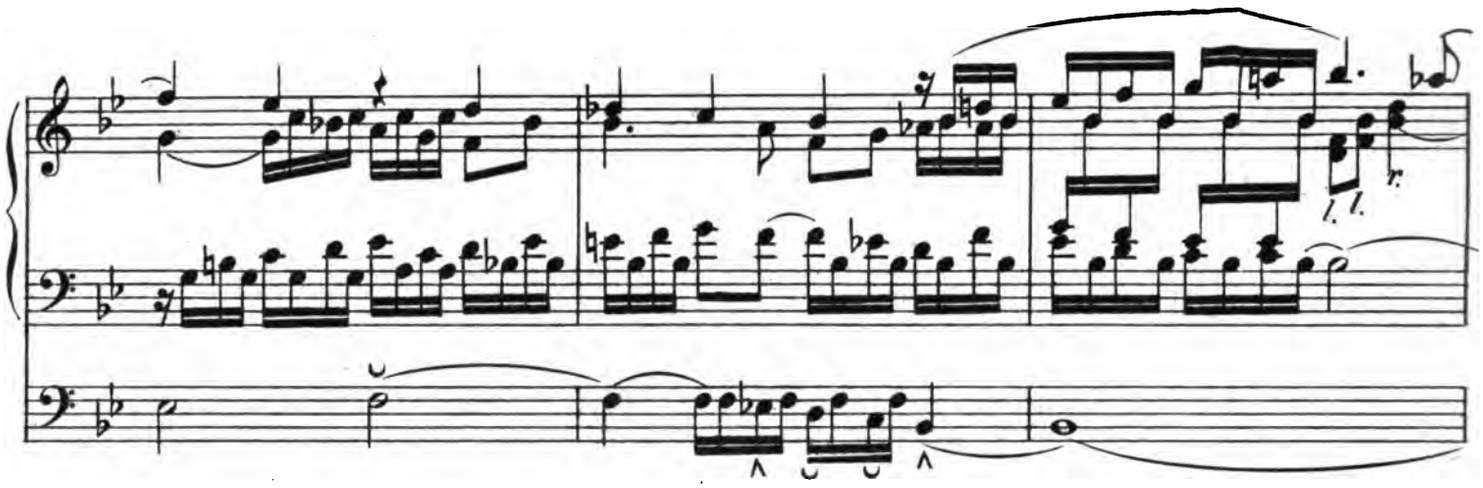


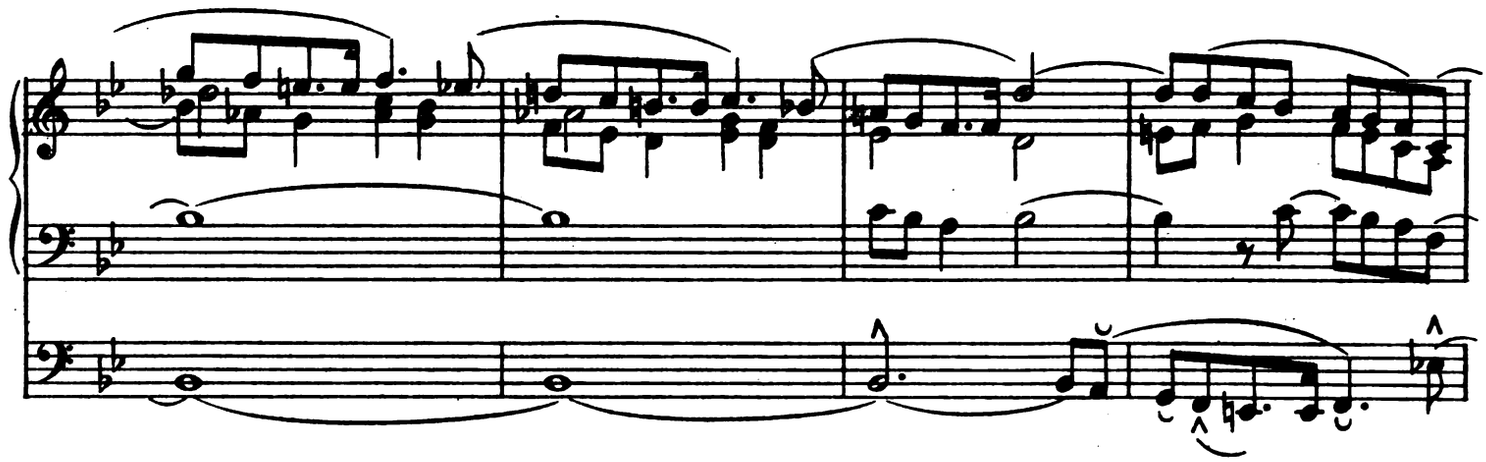

(reduce to Gt. Diapasons 8′, & Sw. with-
(reeds in)
out Mixtures & 16′)

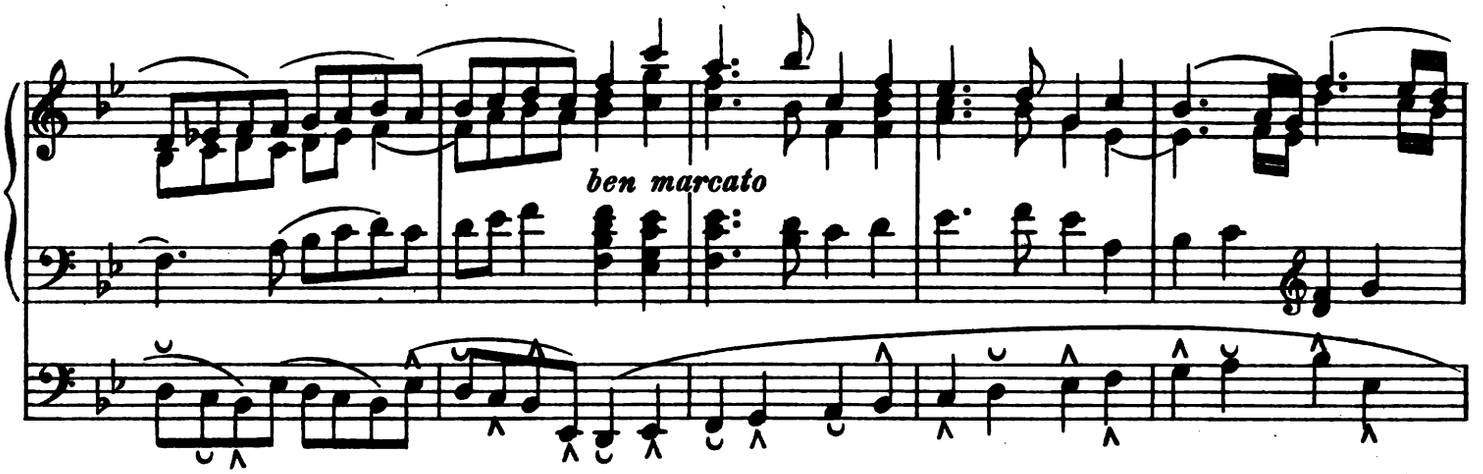

(Full Sw.)
(add to Gt.)

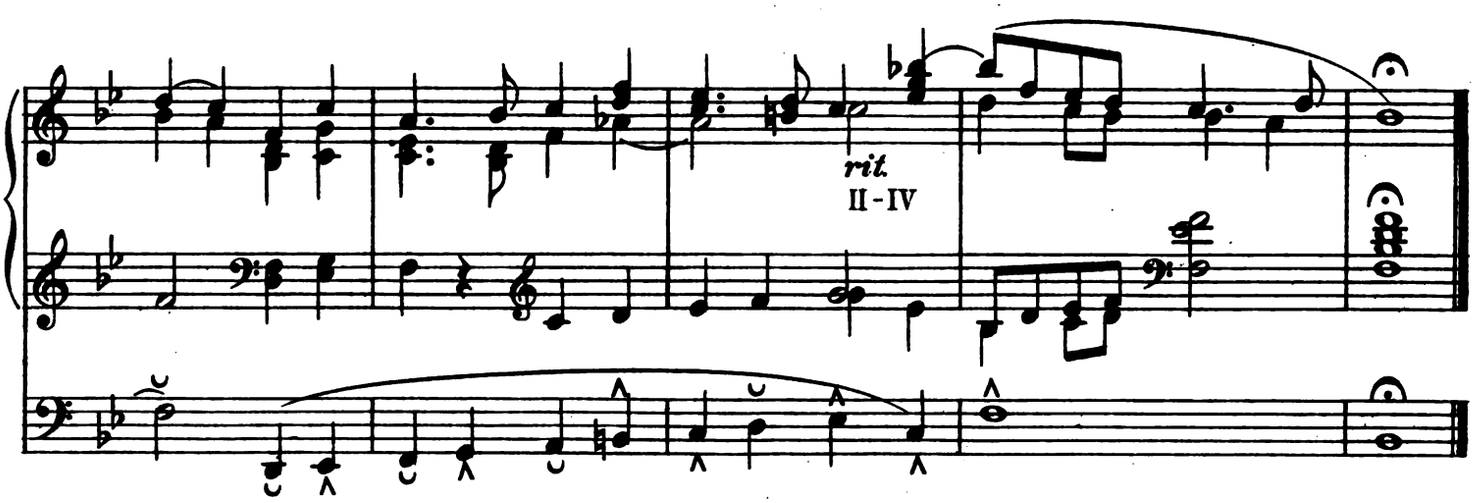

cresc.
(Pedal Reeds)
poco
a
poco


(increase to Full Organ)



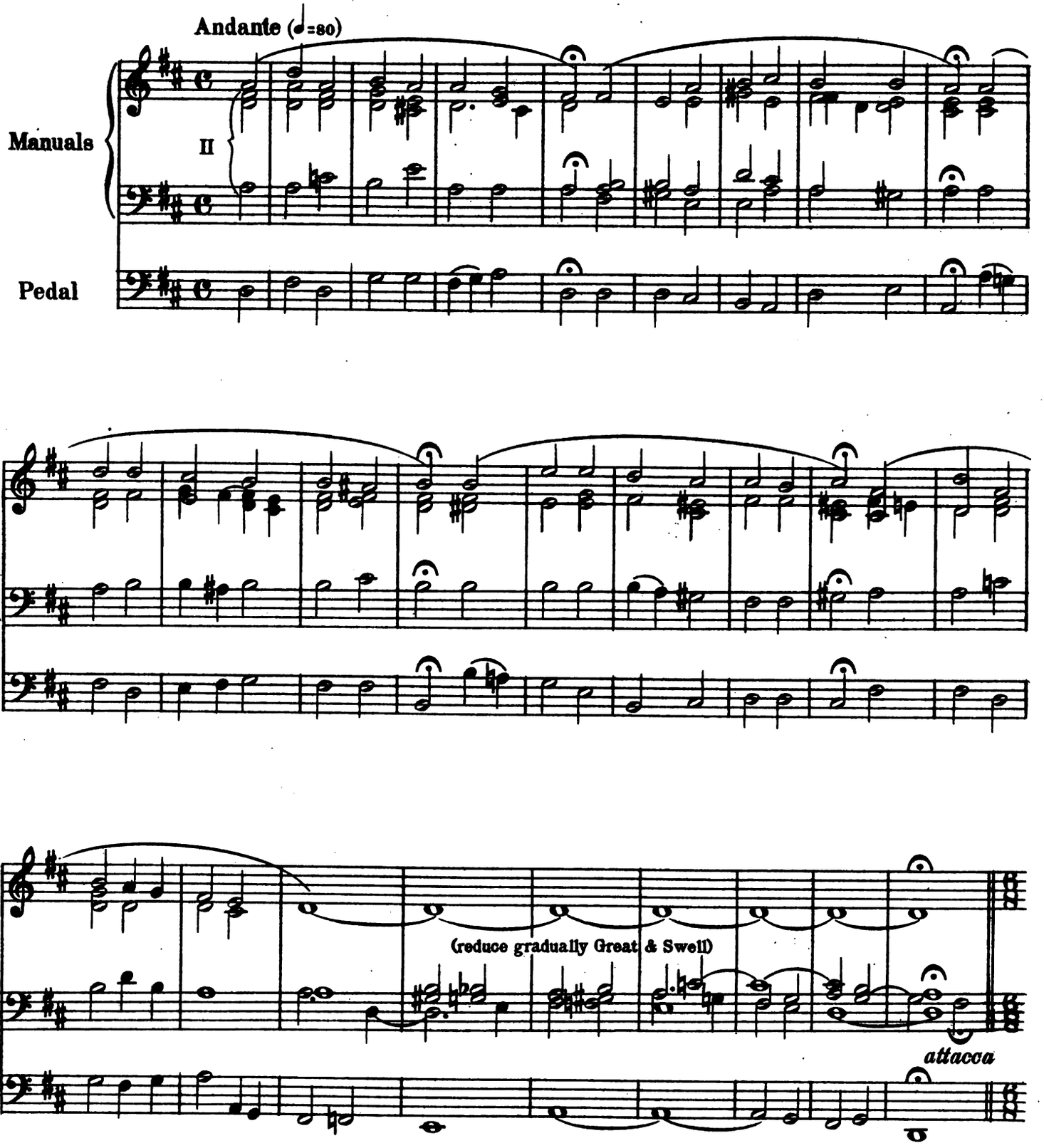


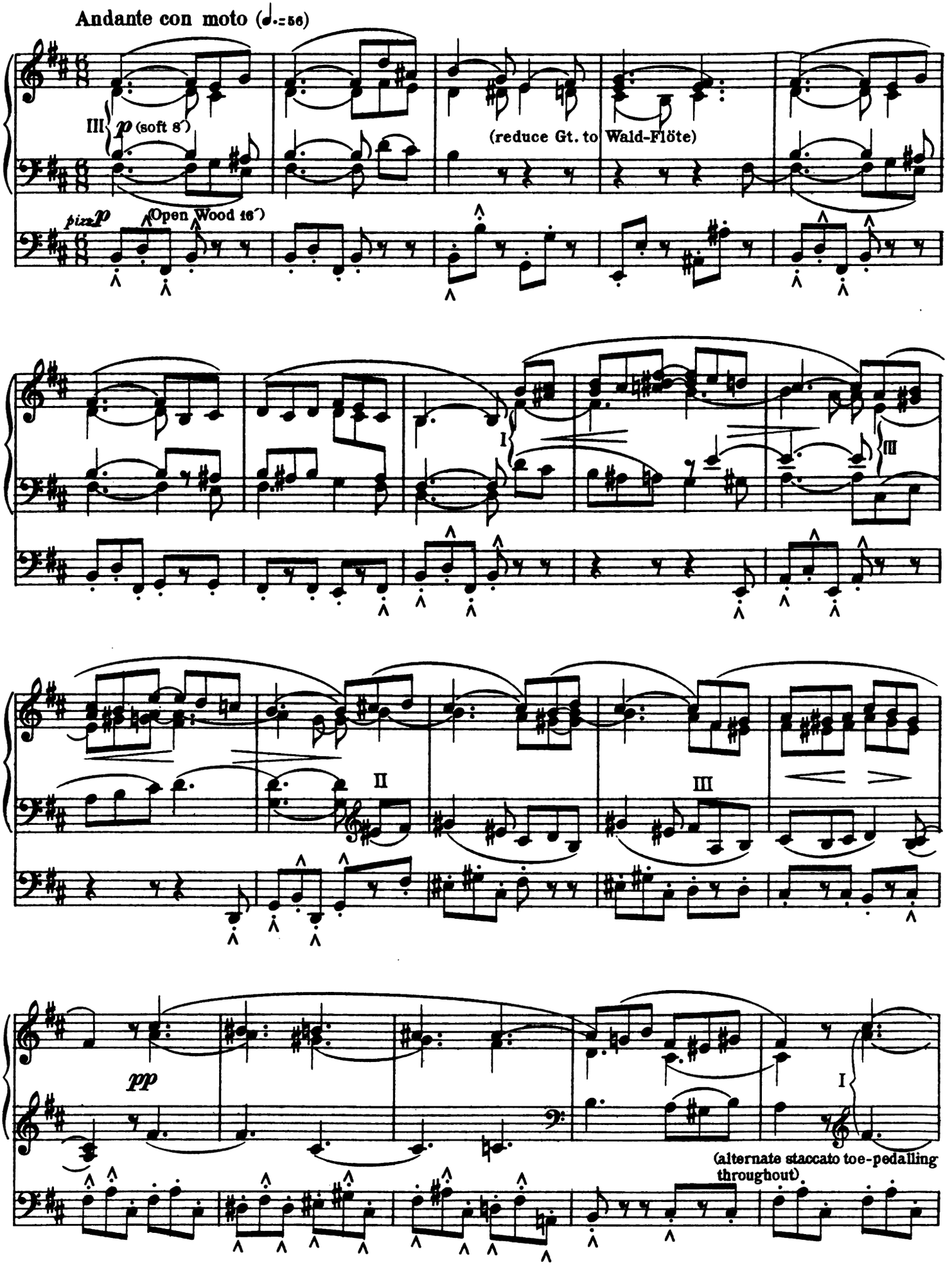

ben marcato

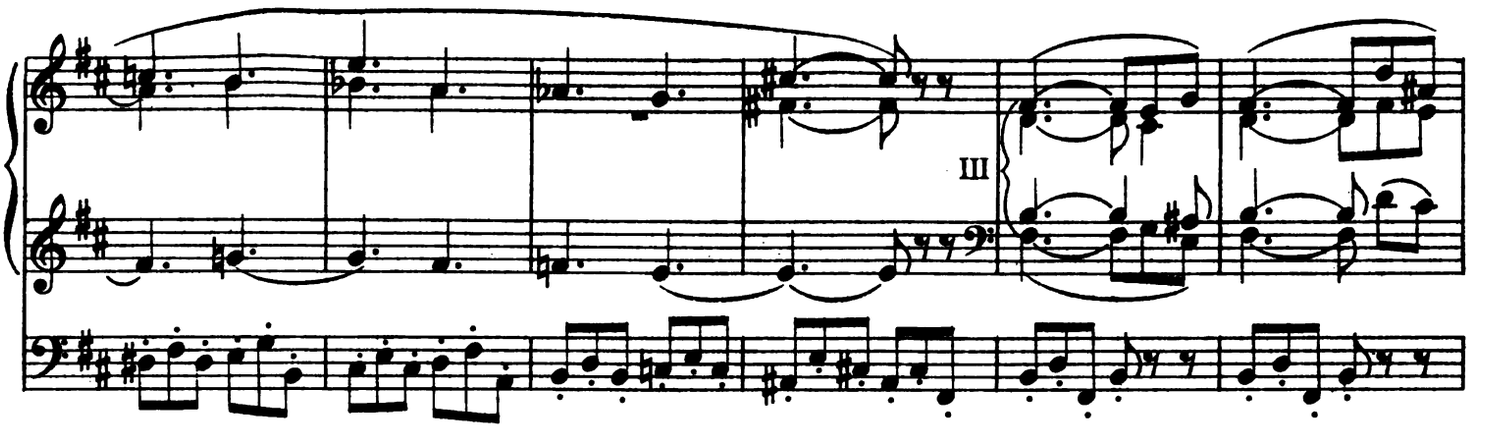

rit.
II - IV

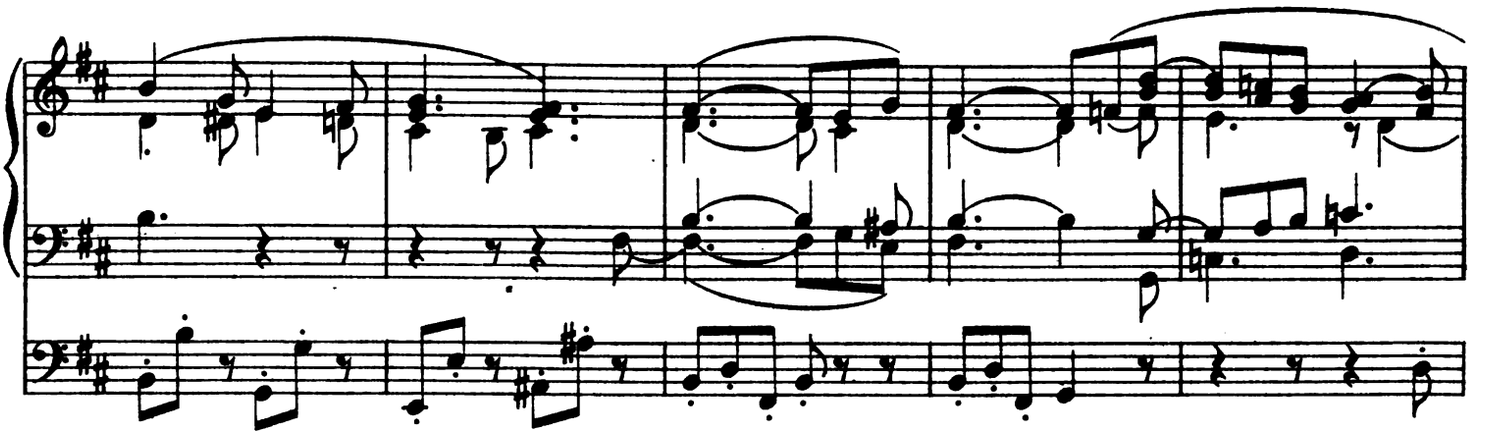
Fifth Sonata

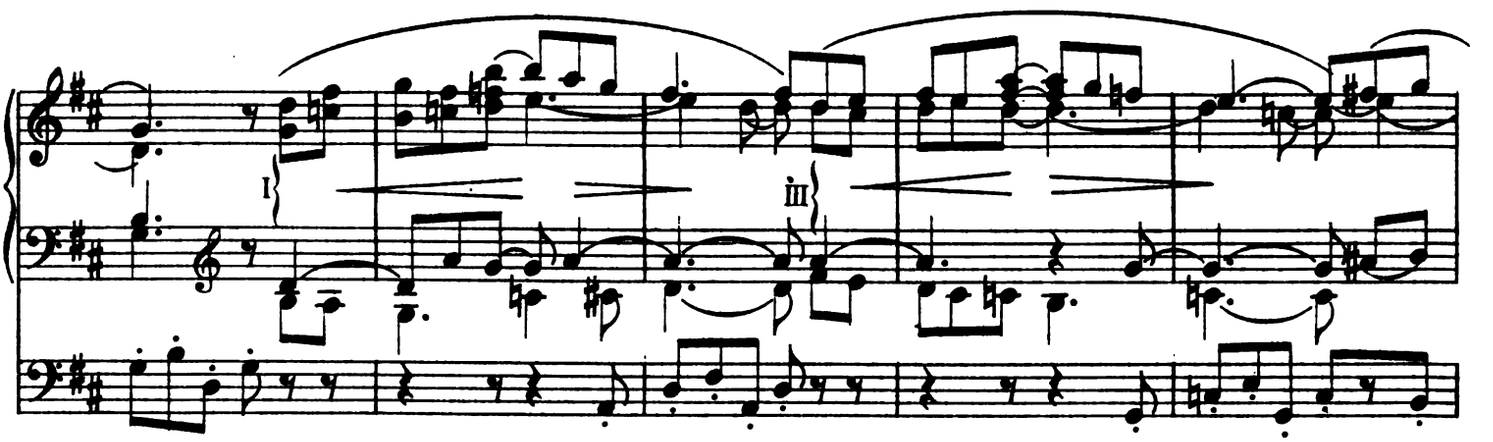
IV (Reeds *ff*)
III (Diapasons 8′ & 16′)
II (Diapasons 8′ & 16′) - III
I (Soft 8′ & 4′)
Pedal (Full without Reeds) - II & III

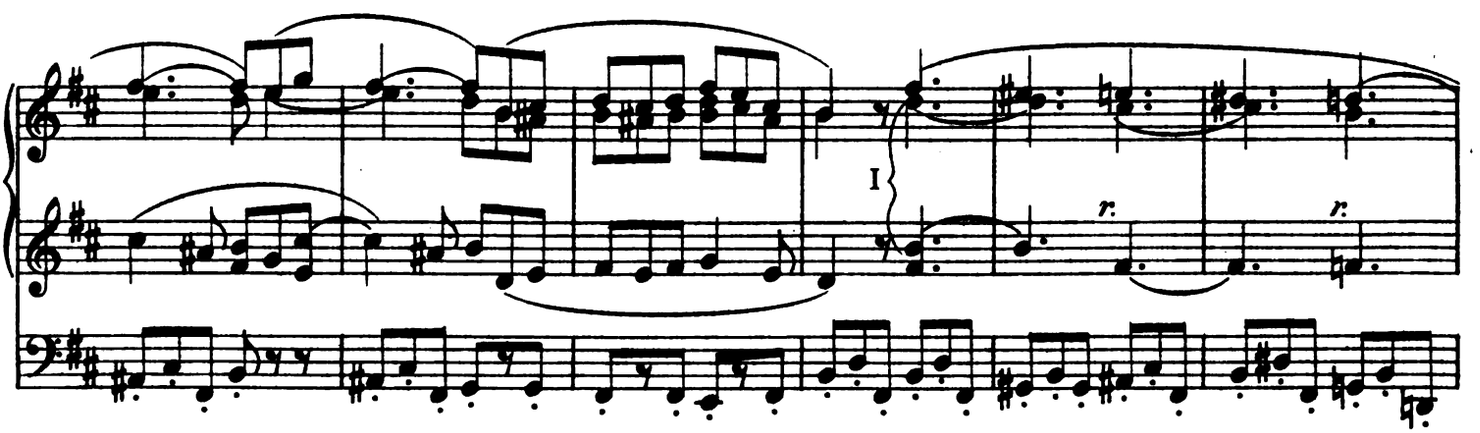


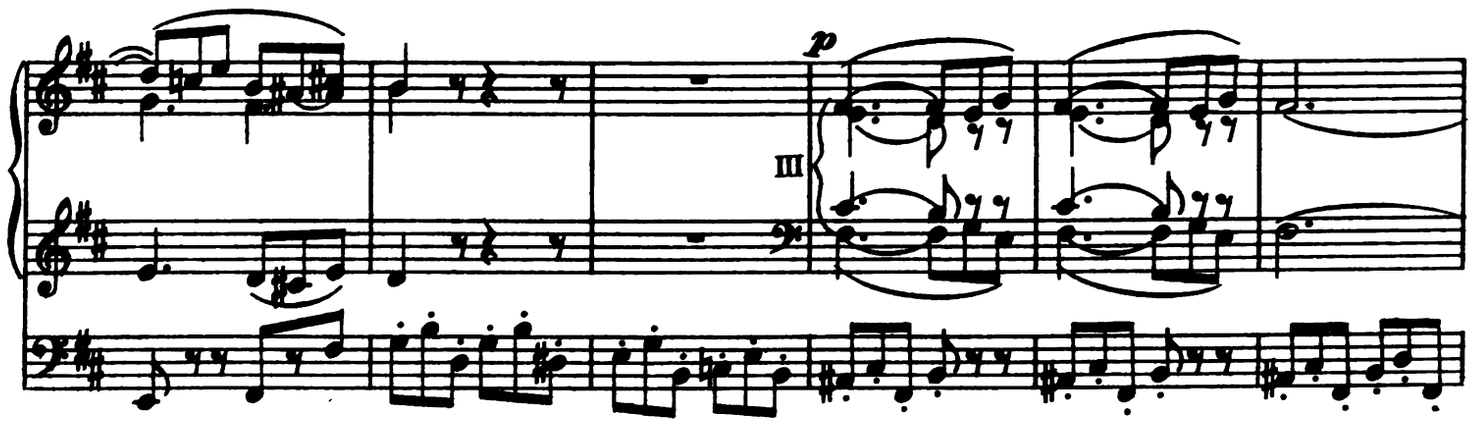

Andante con moto (♩.=56)
III
p (soft 8')
(reduce Gt. to Wald-Flöte)
pizz.
p
(Open Wood 16')
I
III
II
III
pp
I
(alternate staccato toe-pedalling throughout)

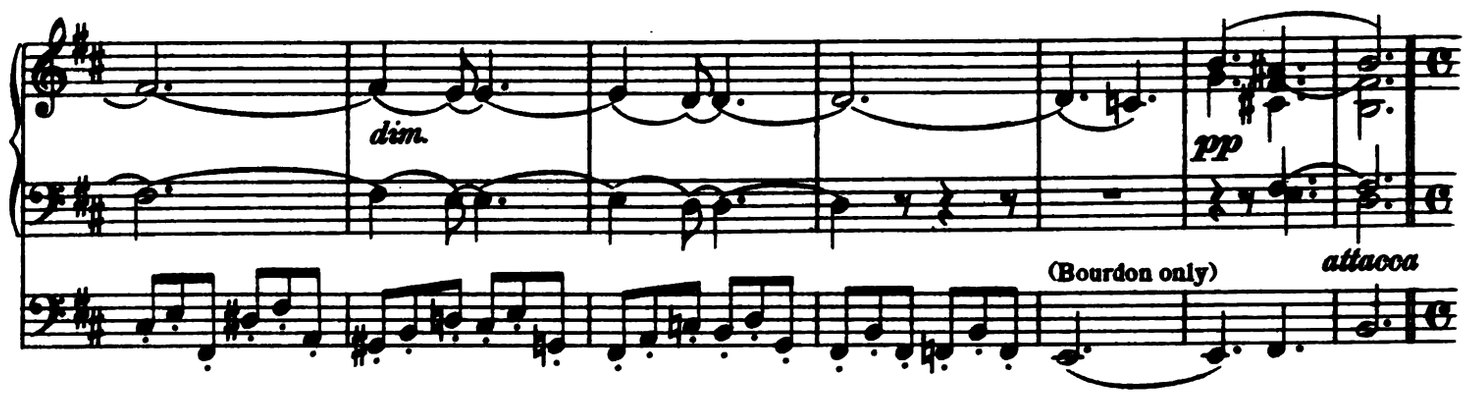

III

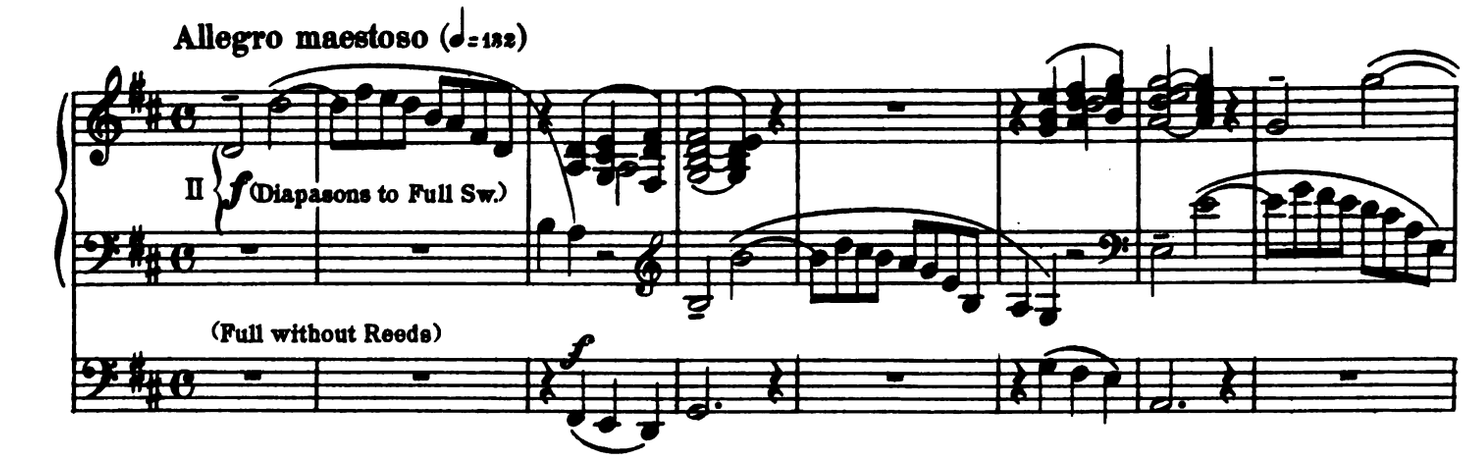


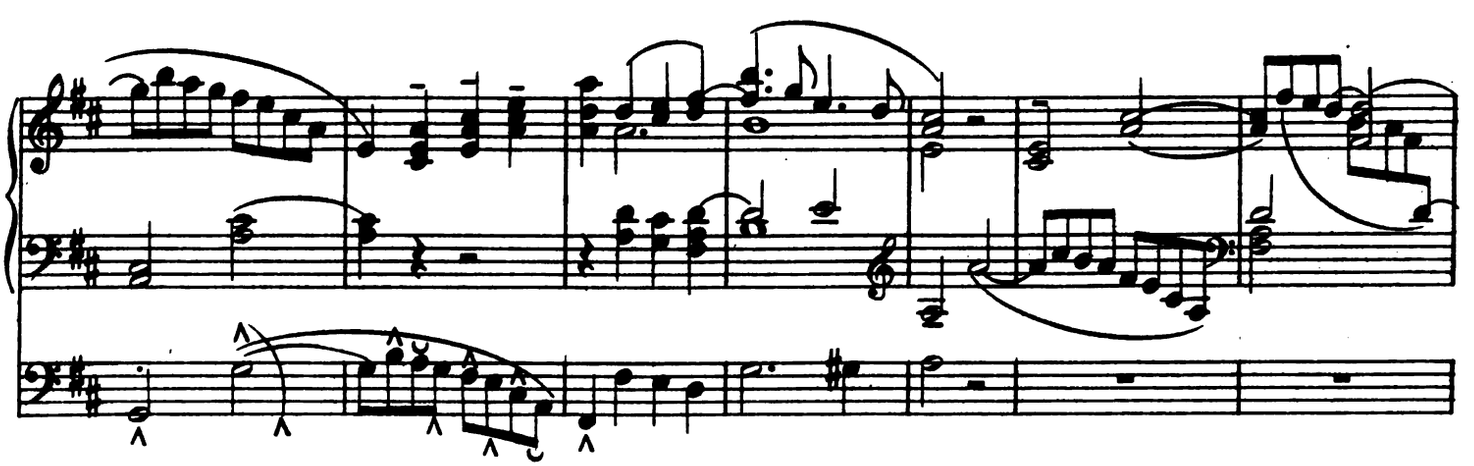

I
III

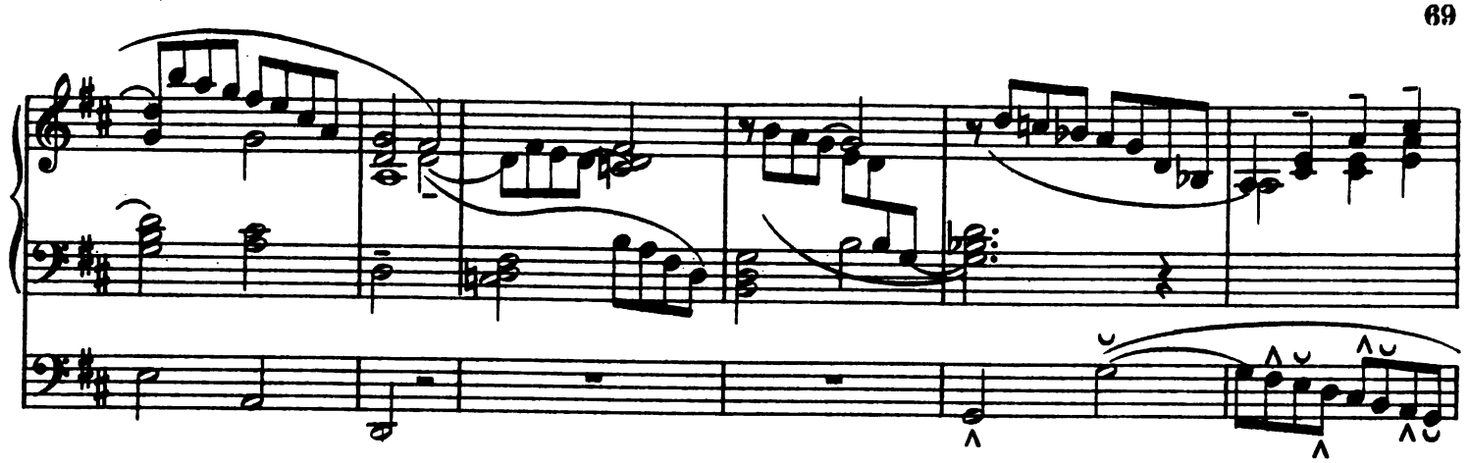

I
r.
r.

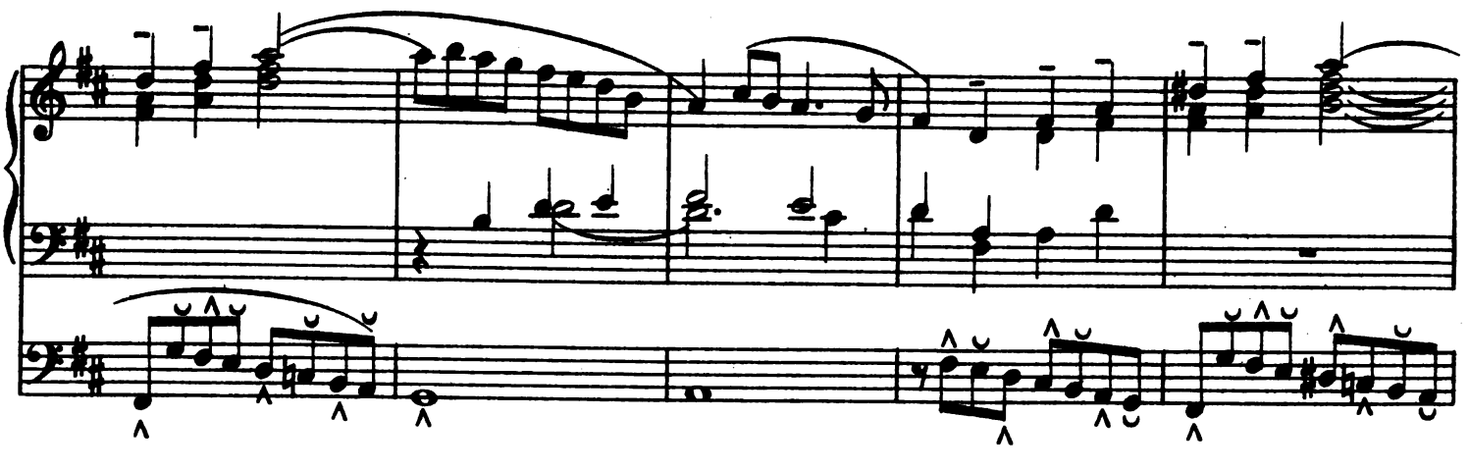

p
III

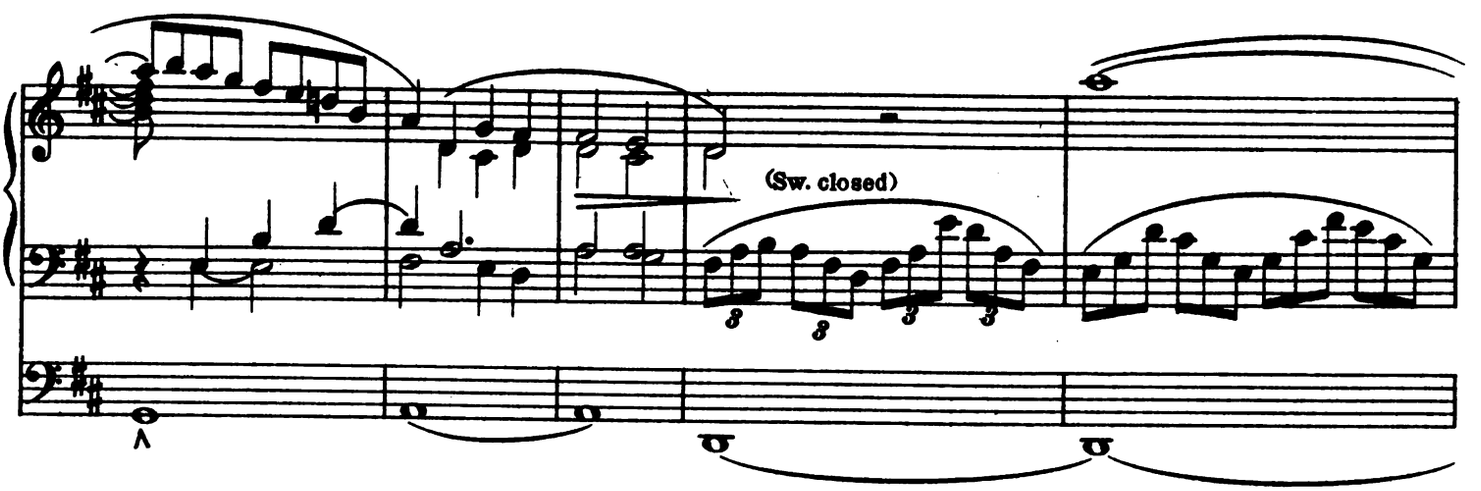

dim.
pp
(Bourdon only)
attacca

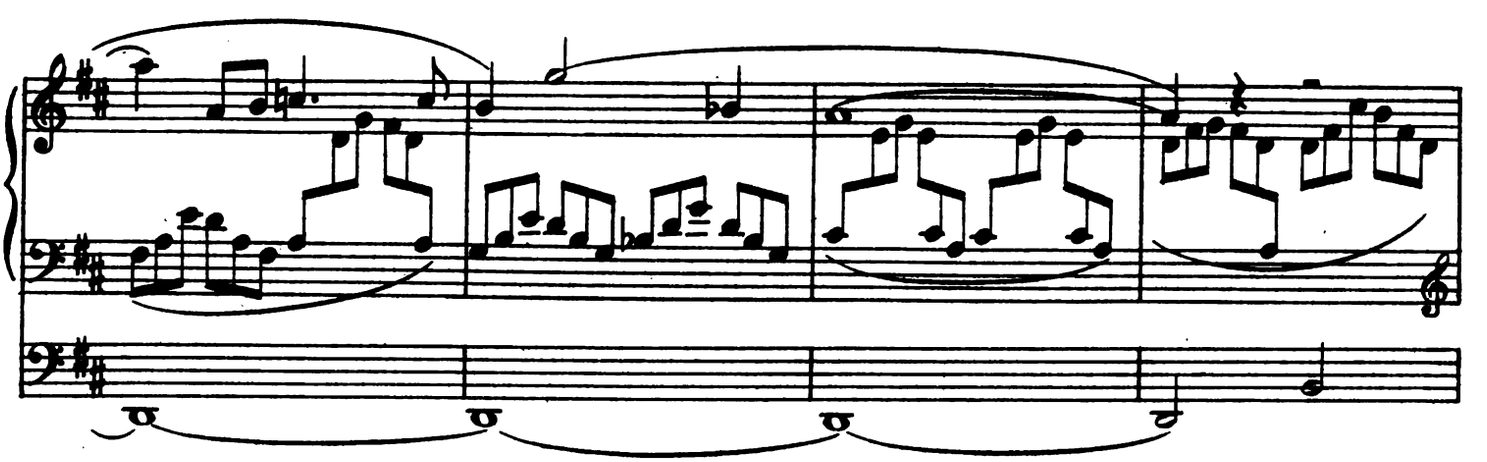

Allegro maestoso (♩=132)
II
f (Diapasons to Full Sw.)
(Full without Reeds)
f

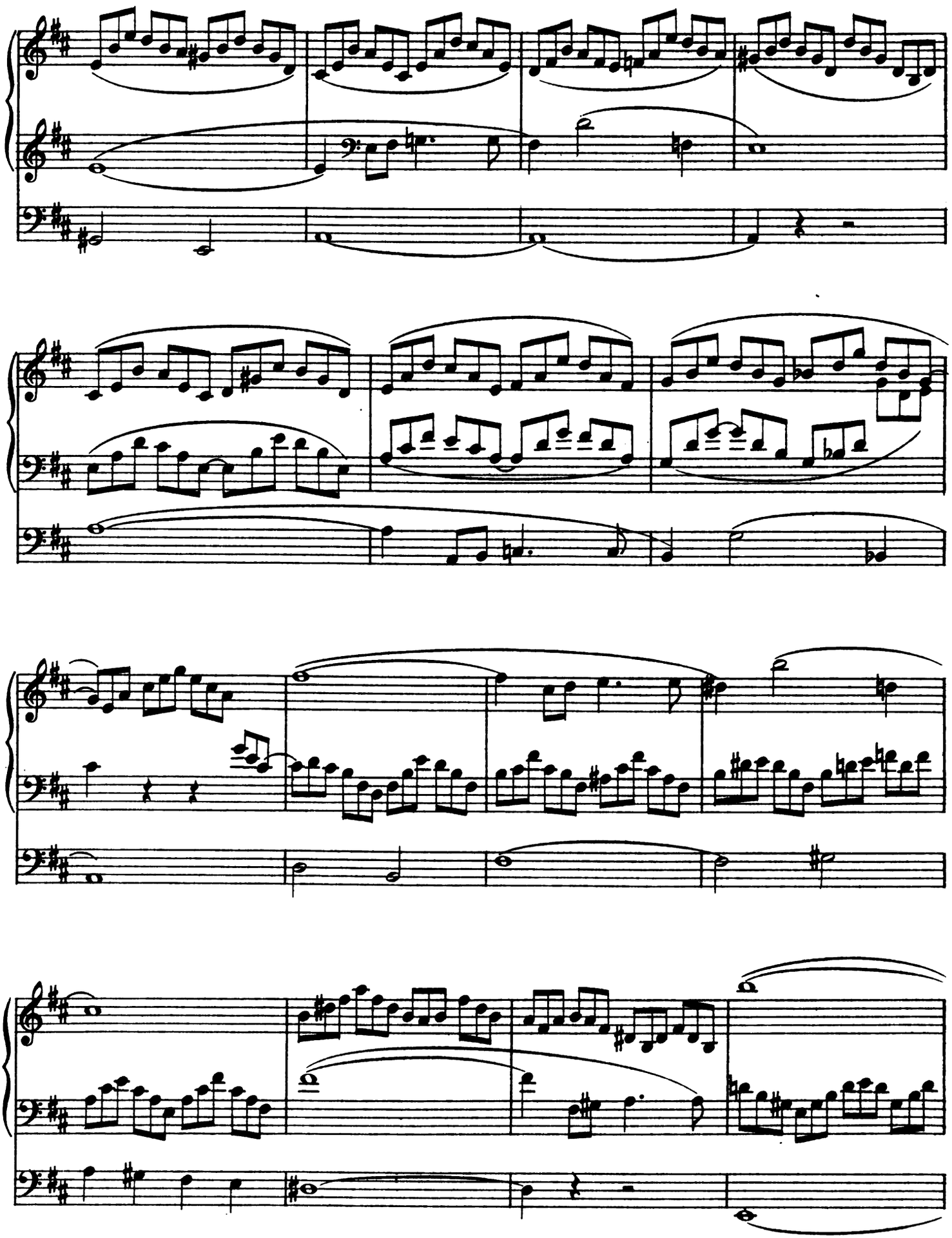


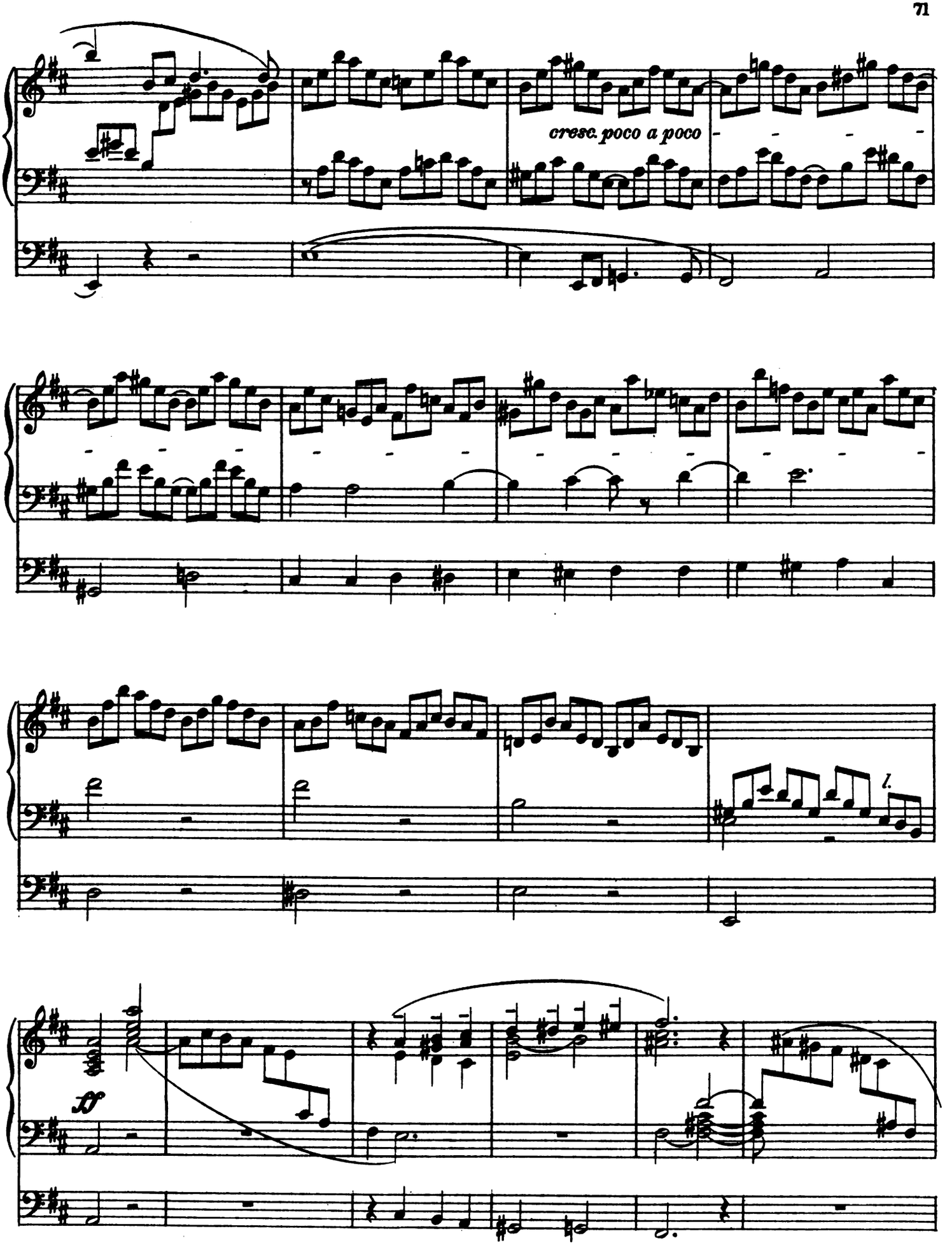


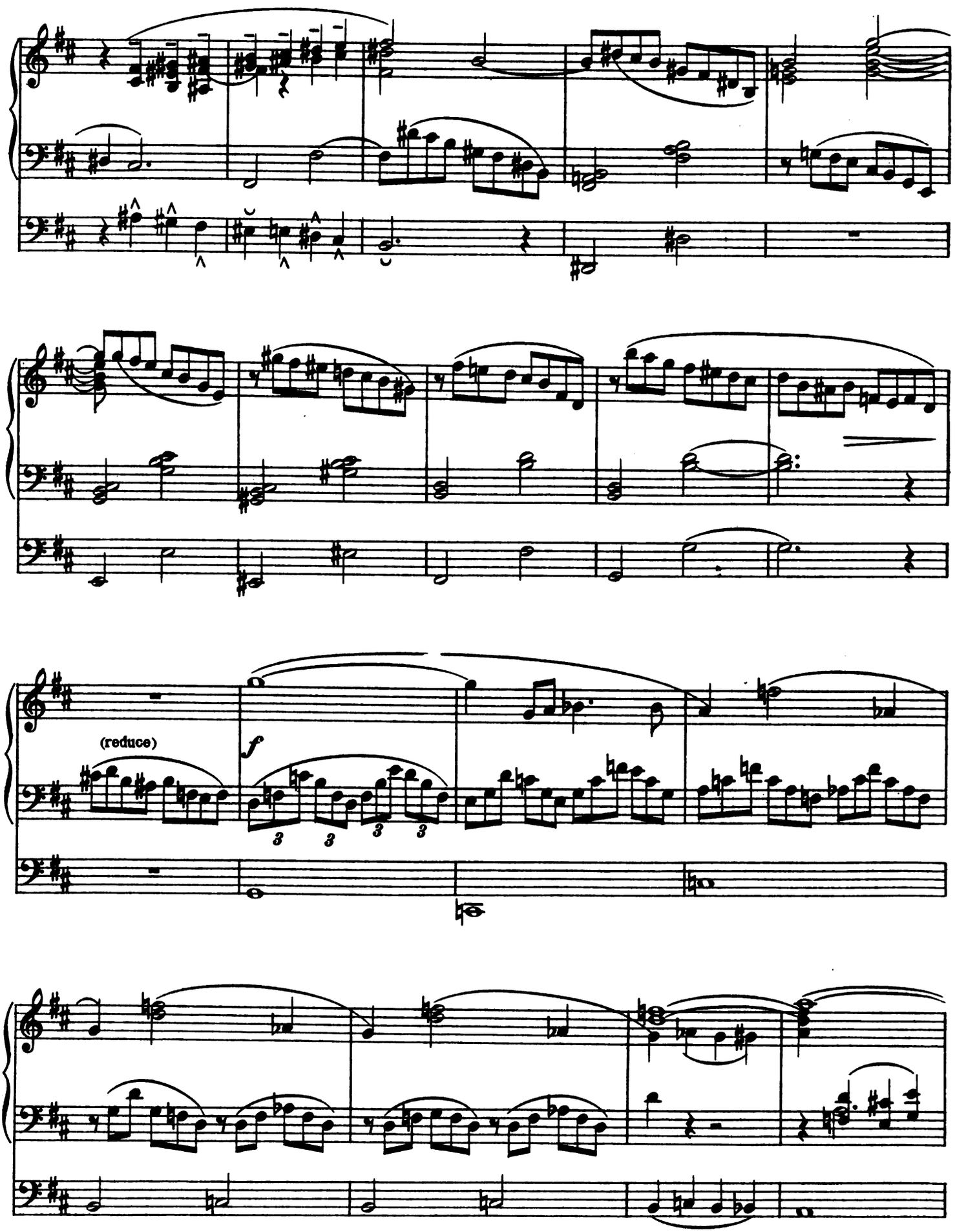


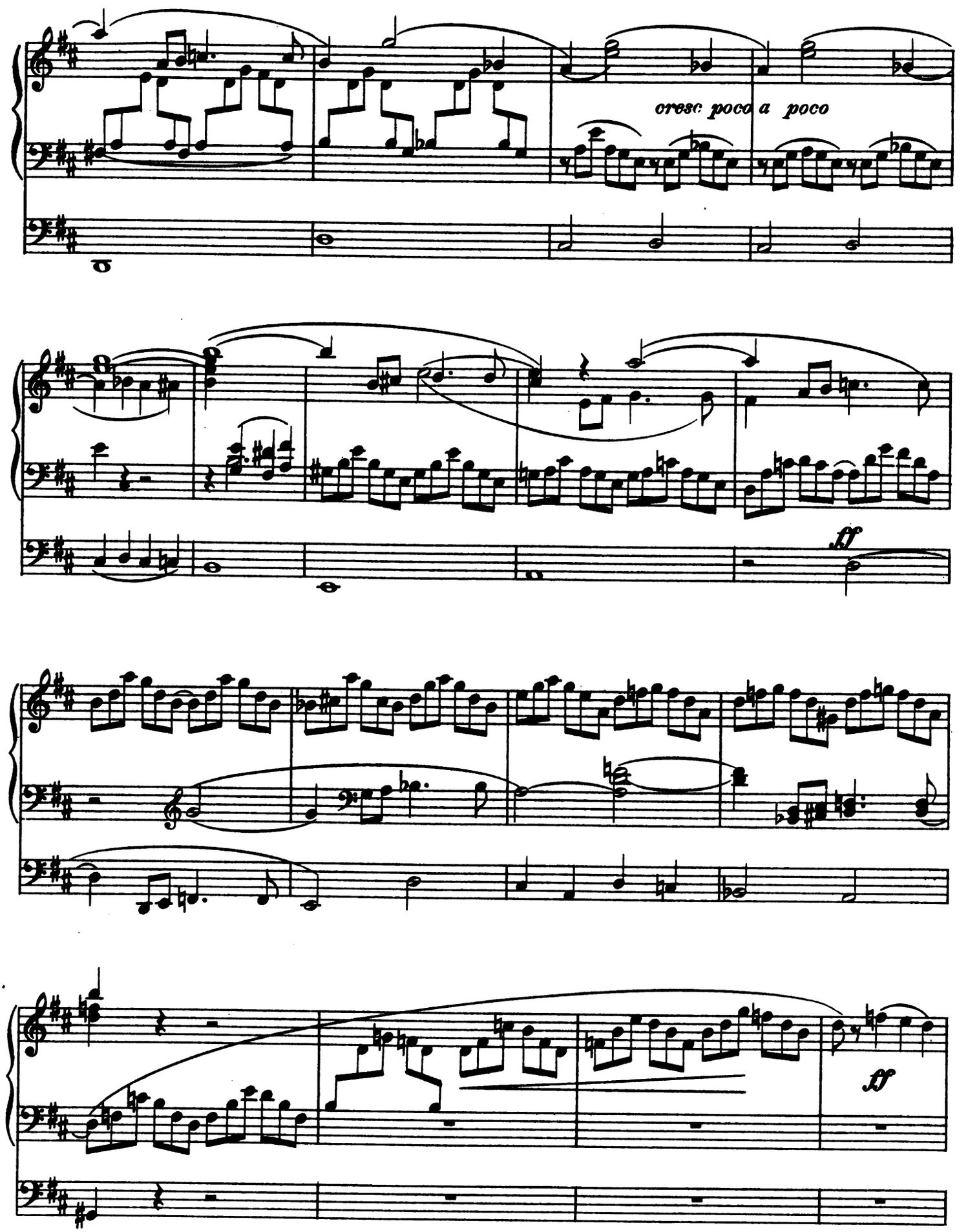

(Sw. closed)

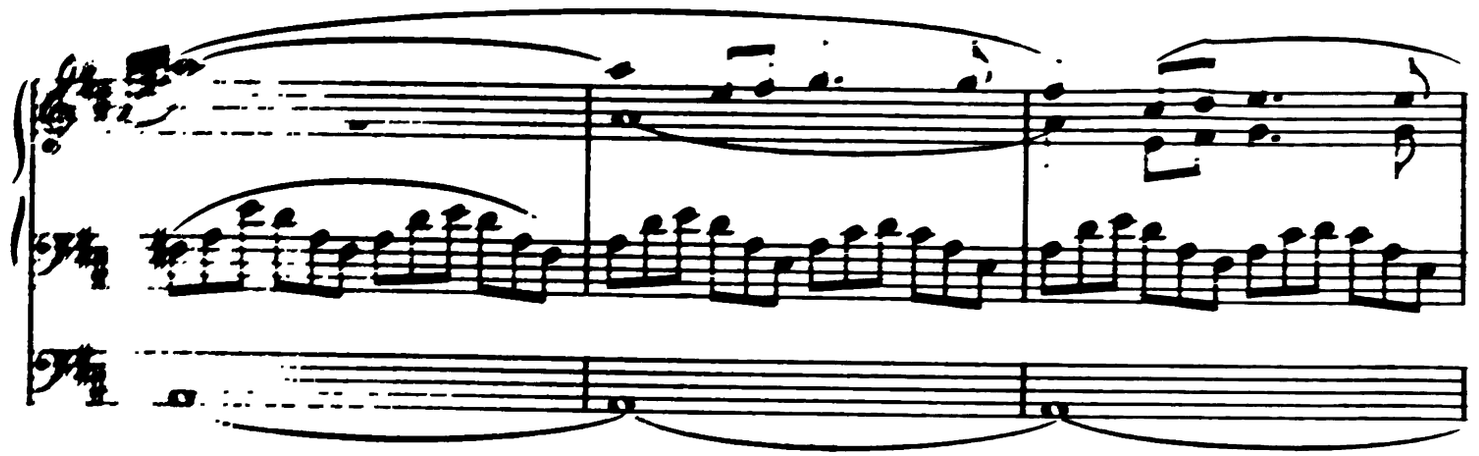


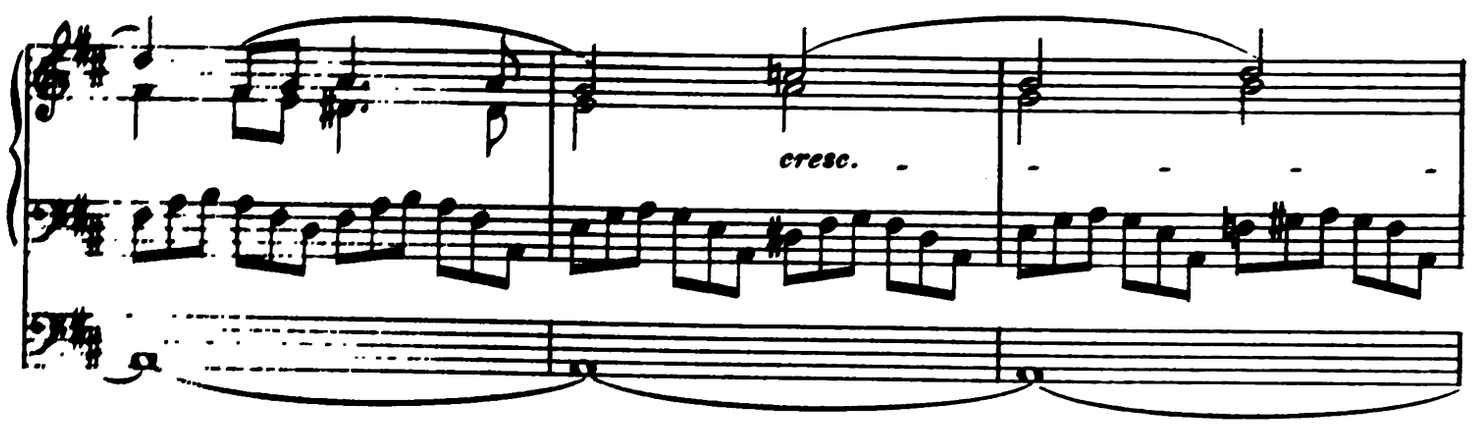


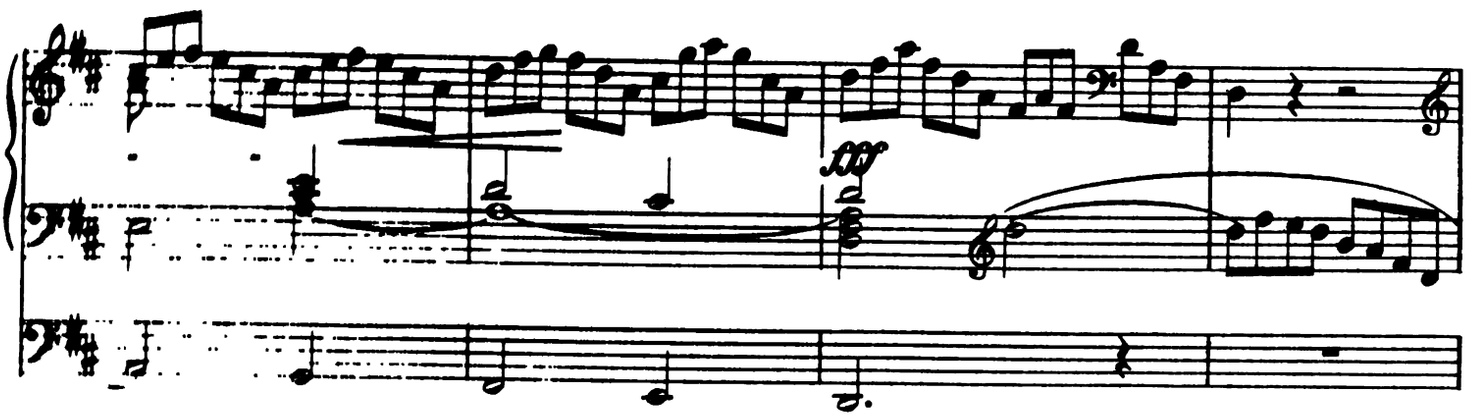

cresc. poco a poco
1.
ff

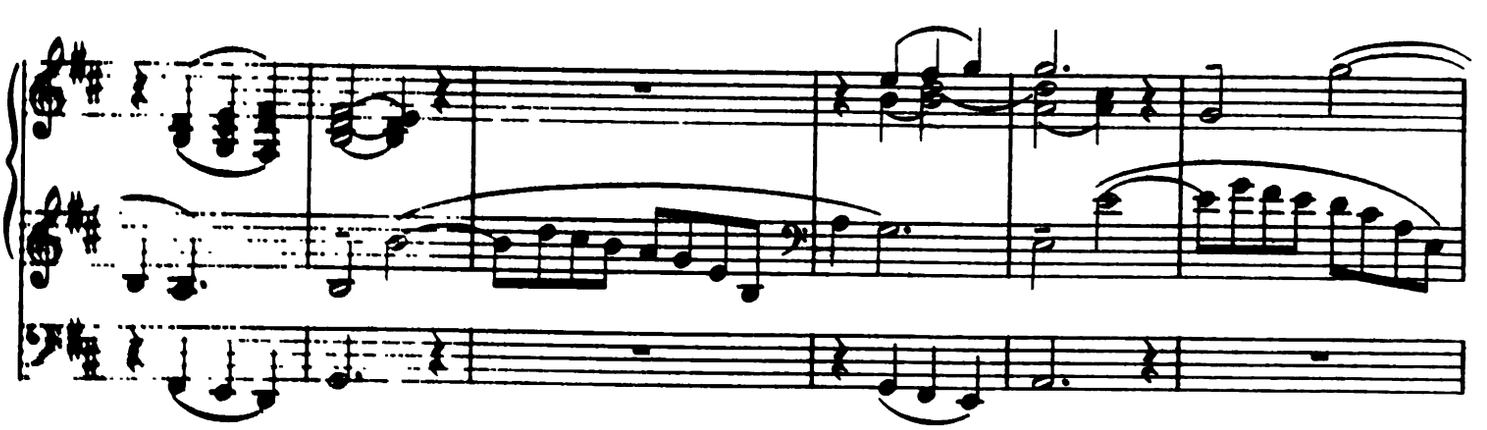

(reduce)
f
3
3
3
3

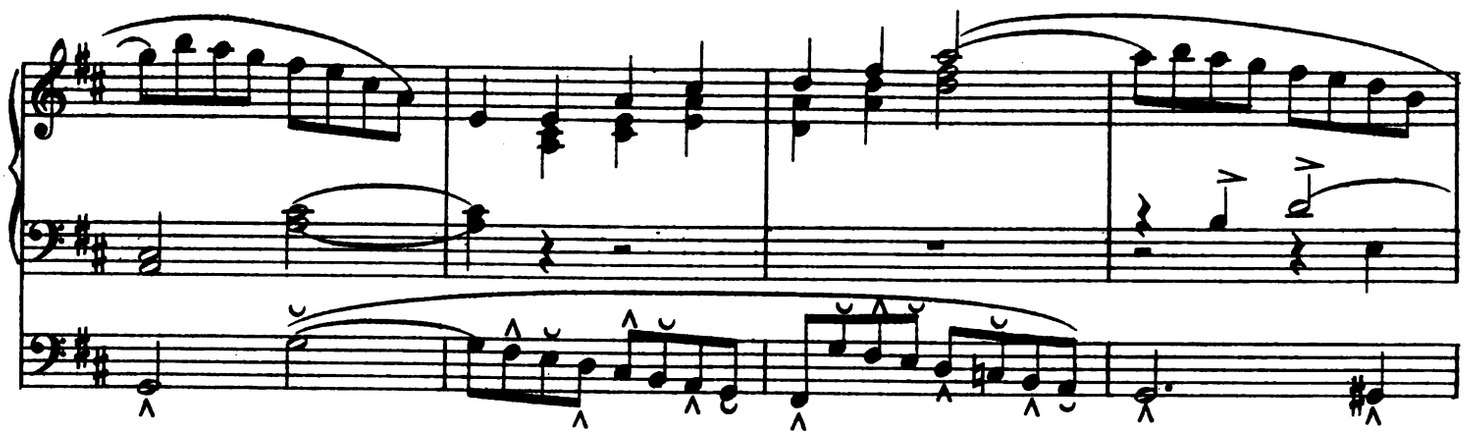

cresc poco a poco
ff
ff

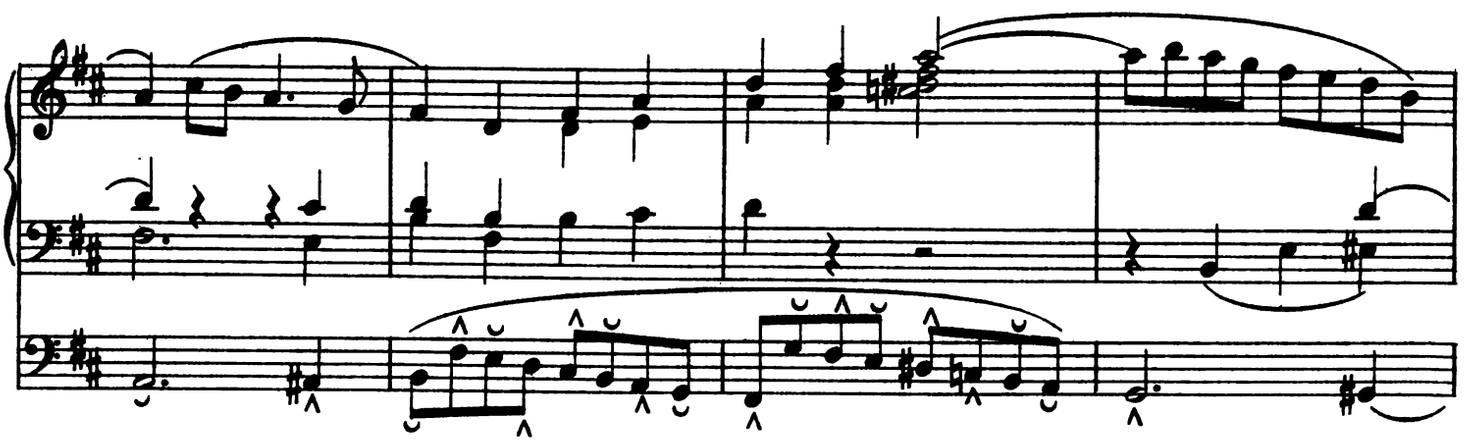


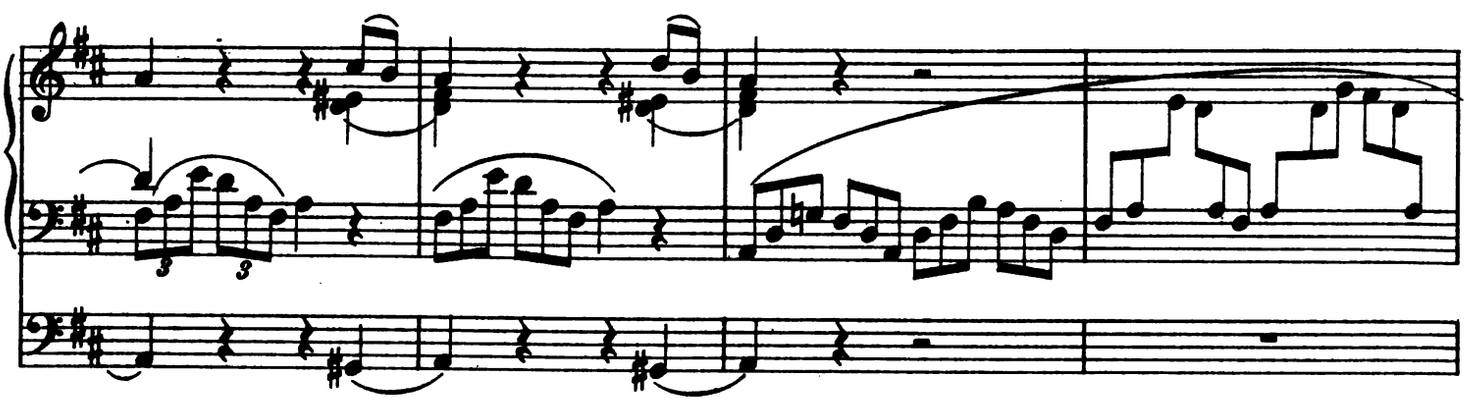

cresc.

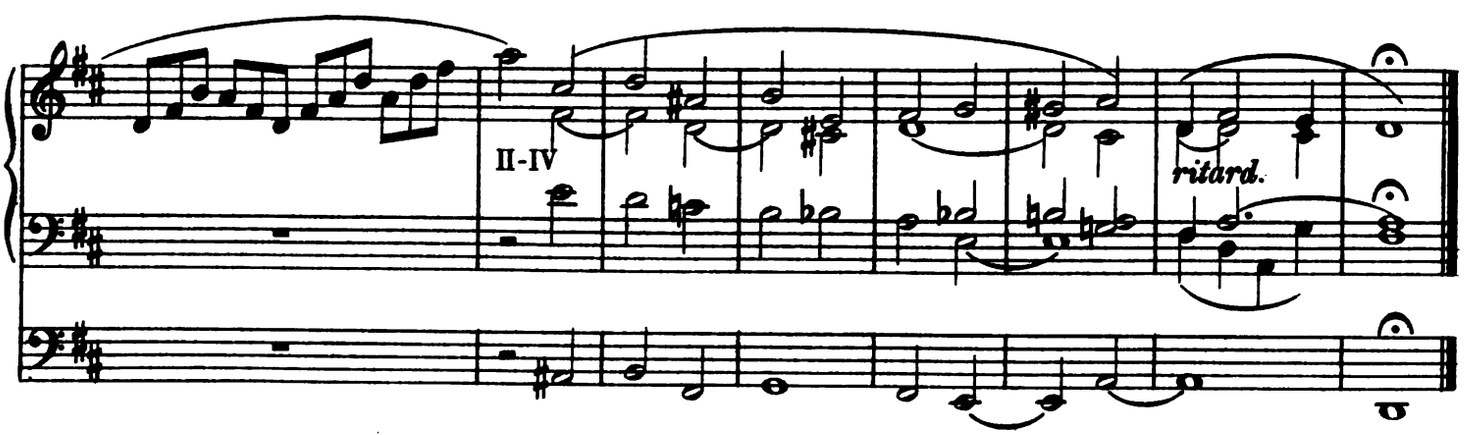

fff







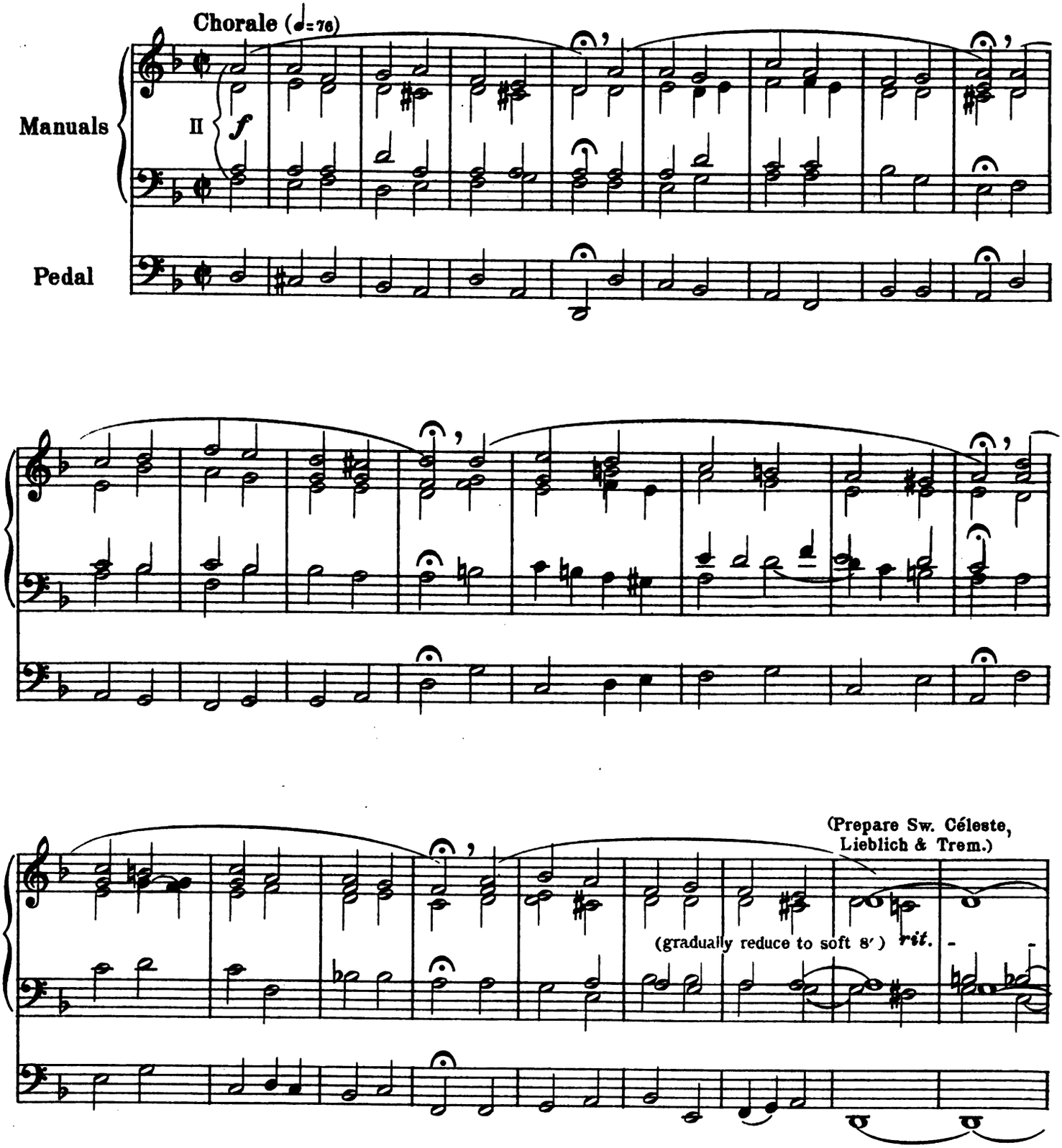


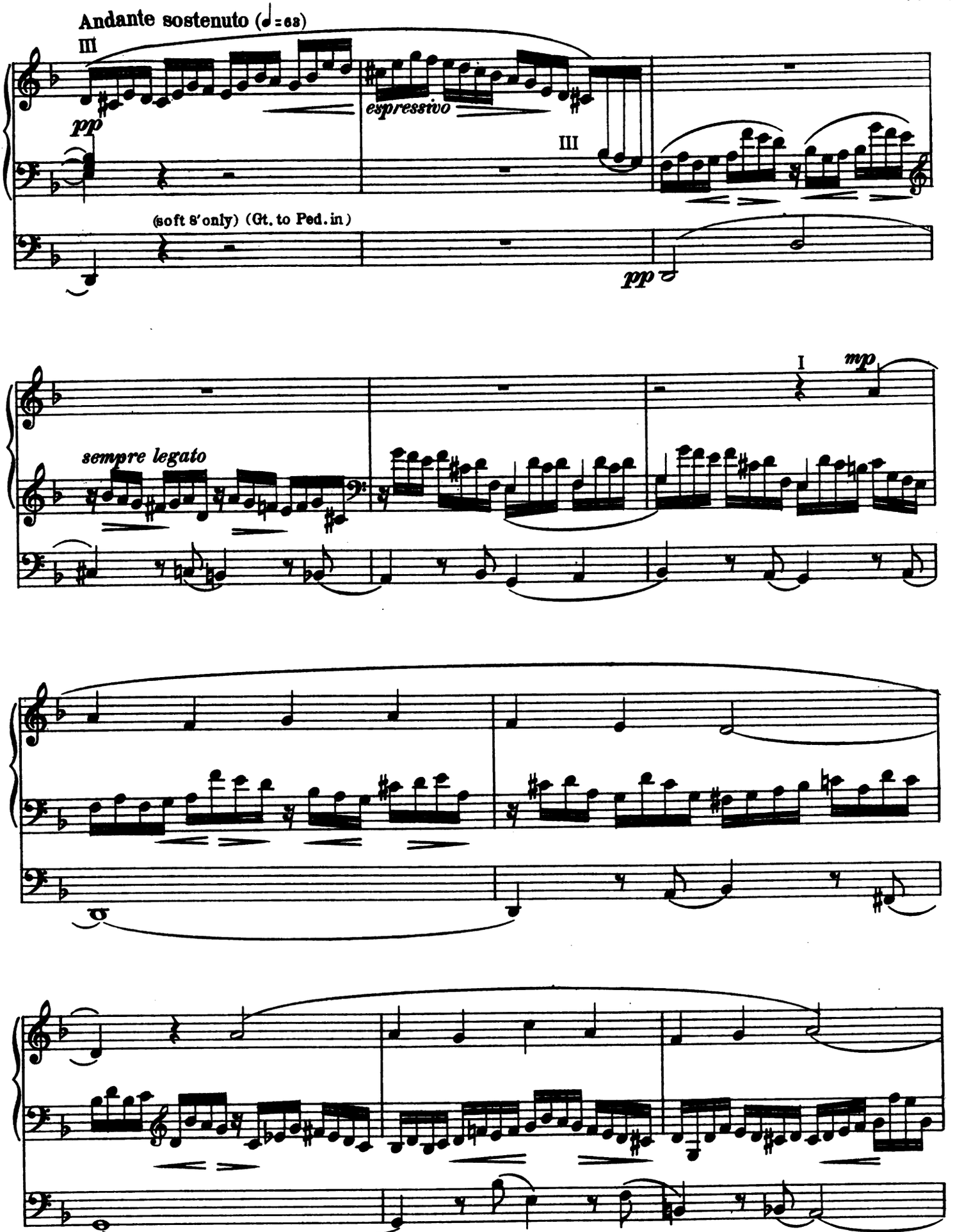

II-IV
ritard.

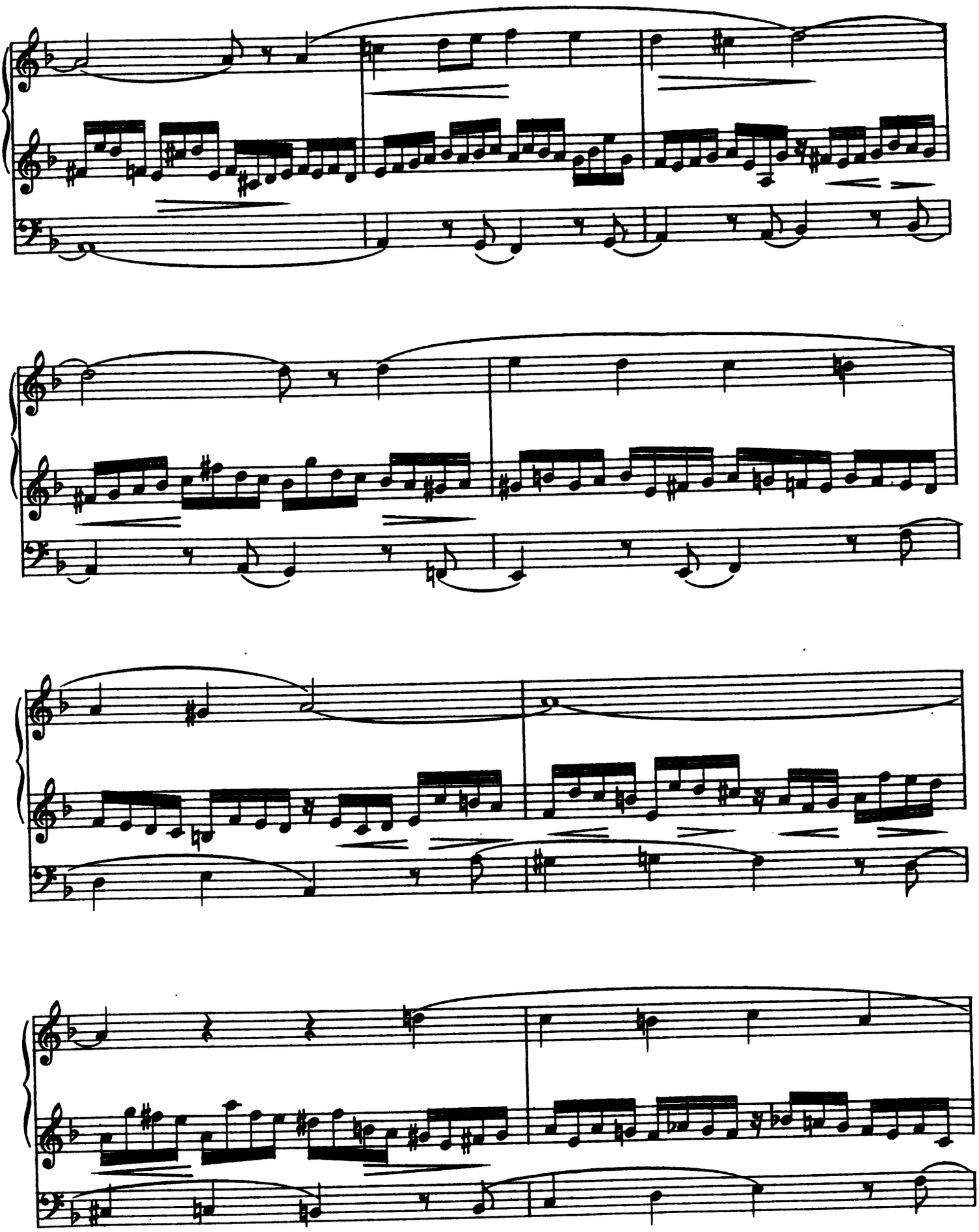
Sixth Sonata

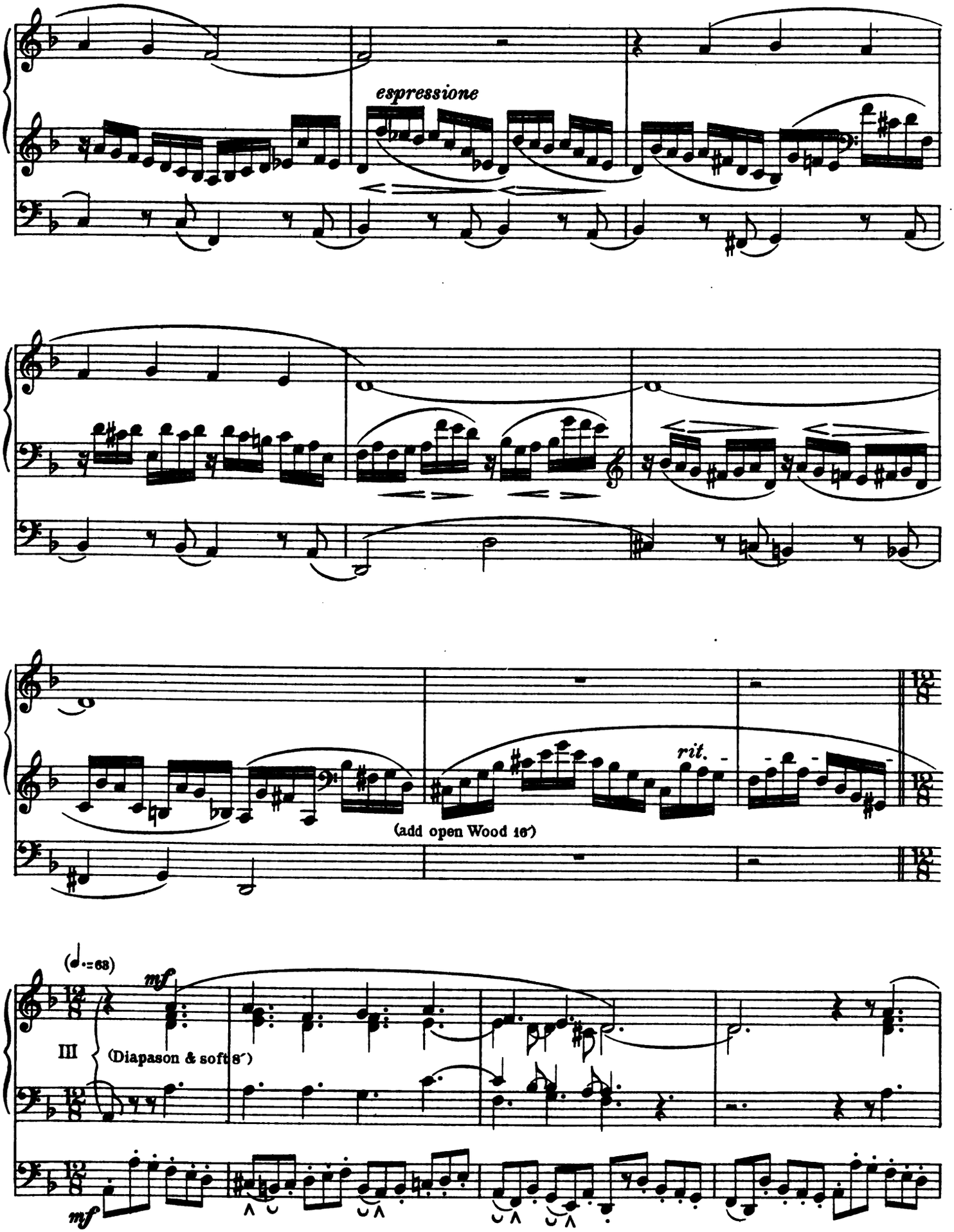
„Vater unser im Himmelreich."
"Our Father which art in heaven."

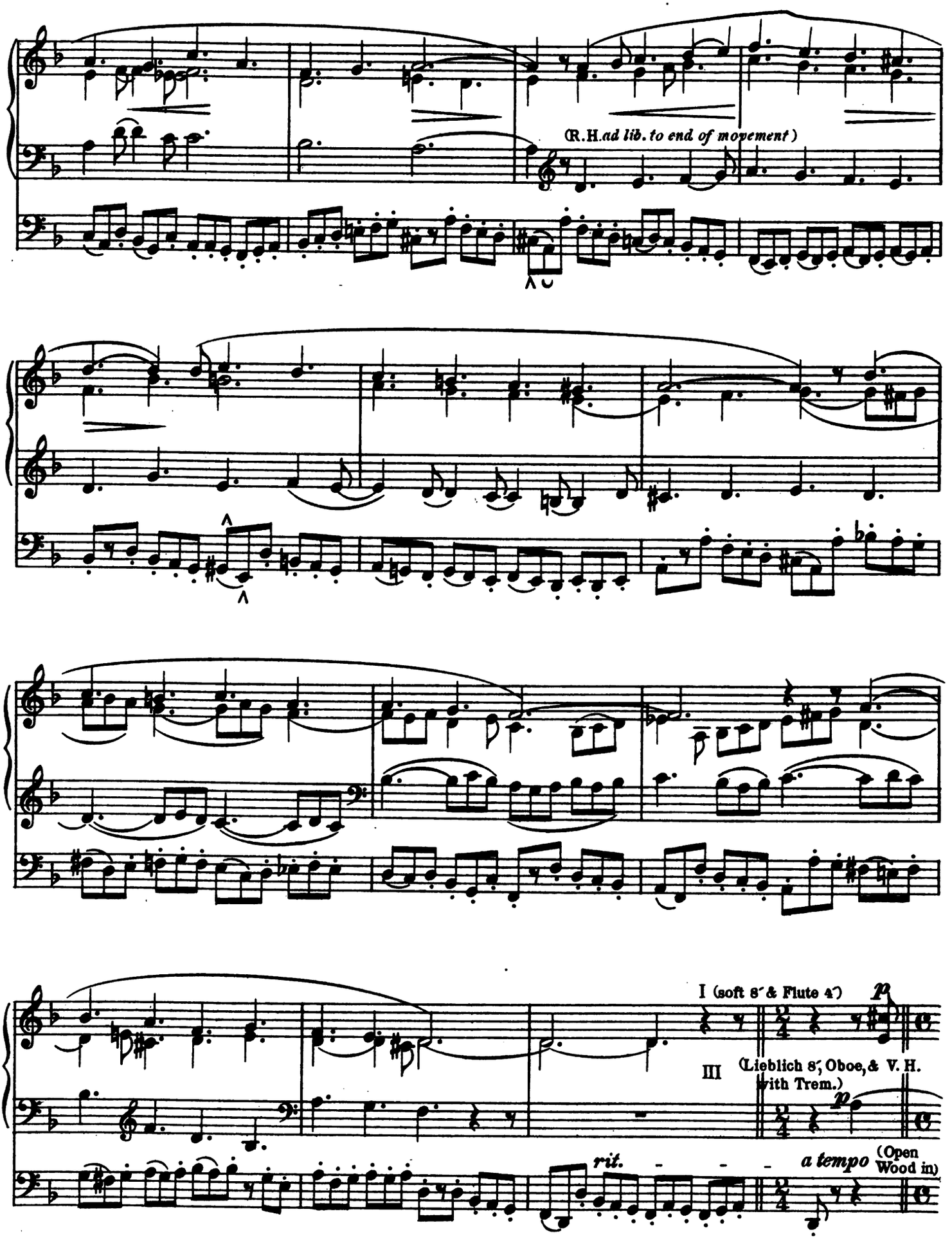
IV (Reeds *fff*)
III (Diapasons 8′ & 16′)
II (Diapasons 8′ & 16′)-III
I (Clarinet 8′)
Pedal (Full without Reeds)-II-III

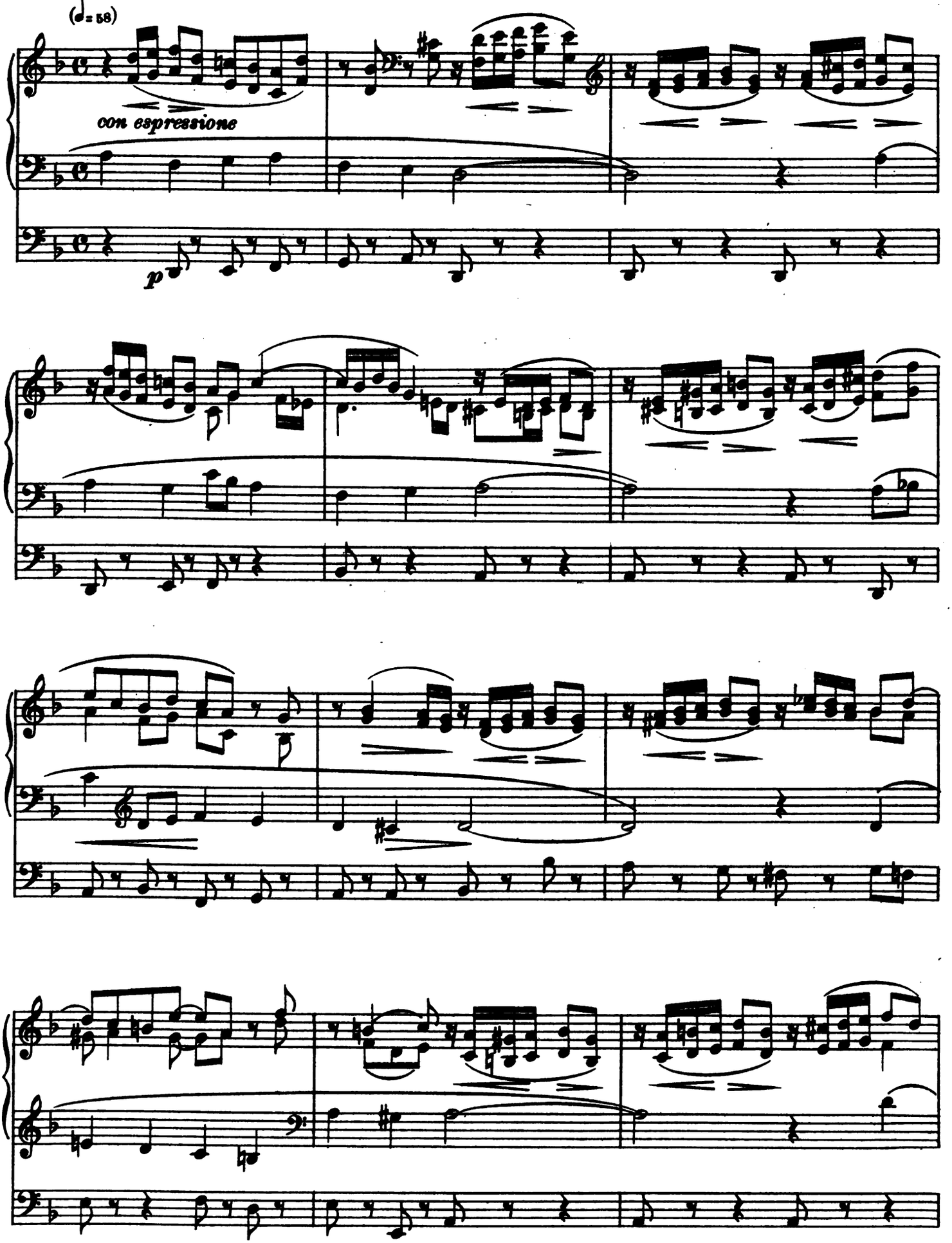


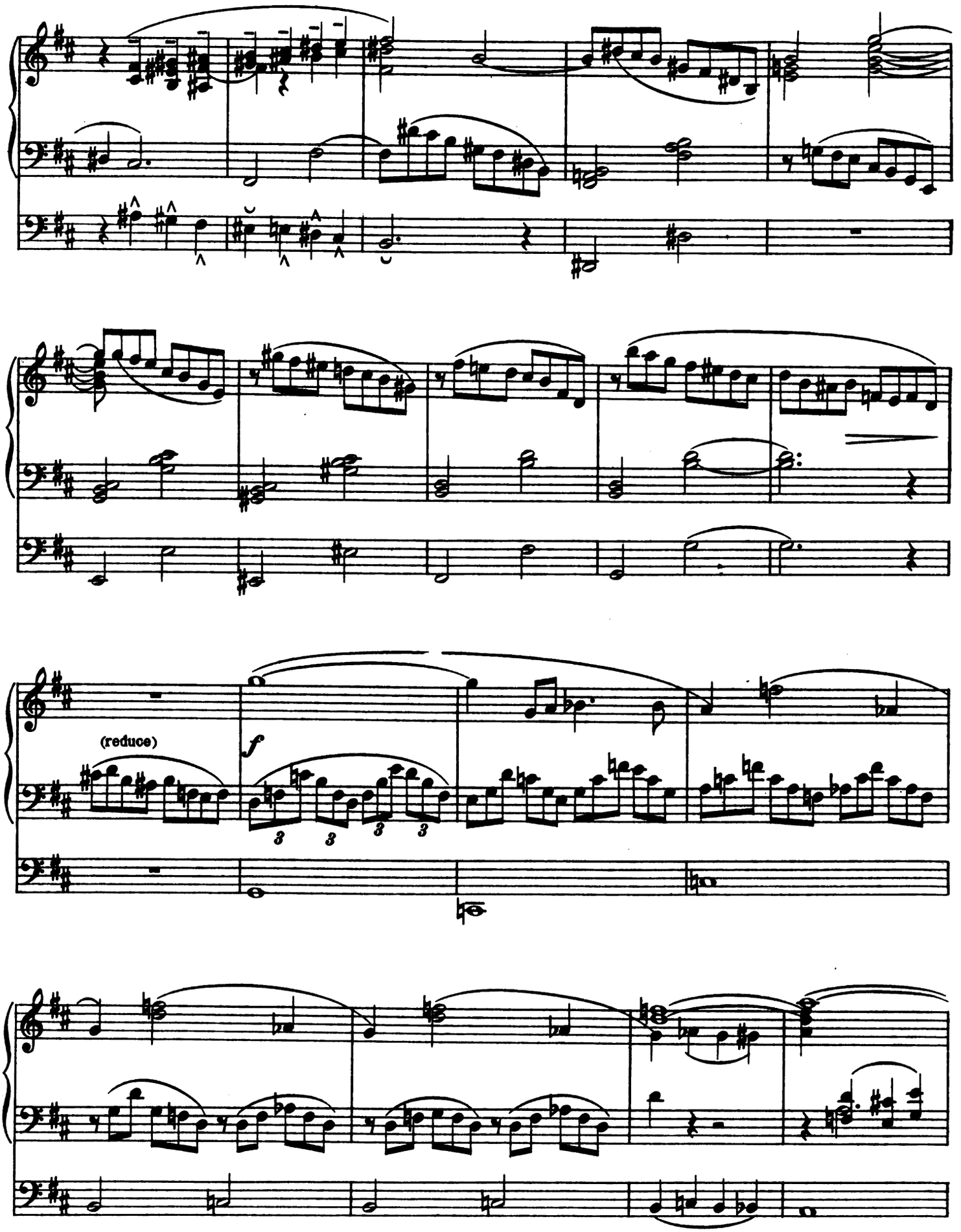

Andante sostenuto (♩=63)
III
pp
espressivo
III
(soft 8′ only) (Gt. to Ped. in)
pp
I
mp
sempre legato

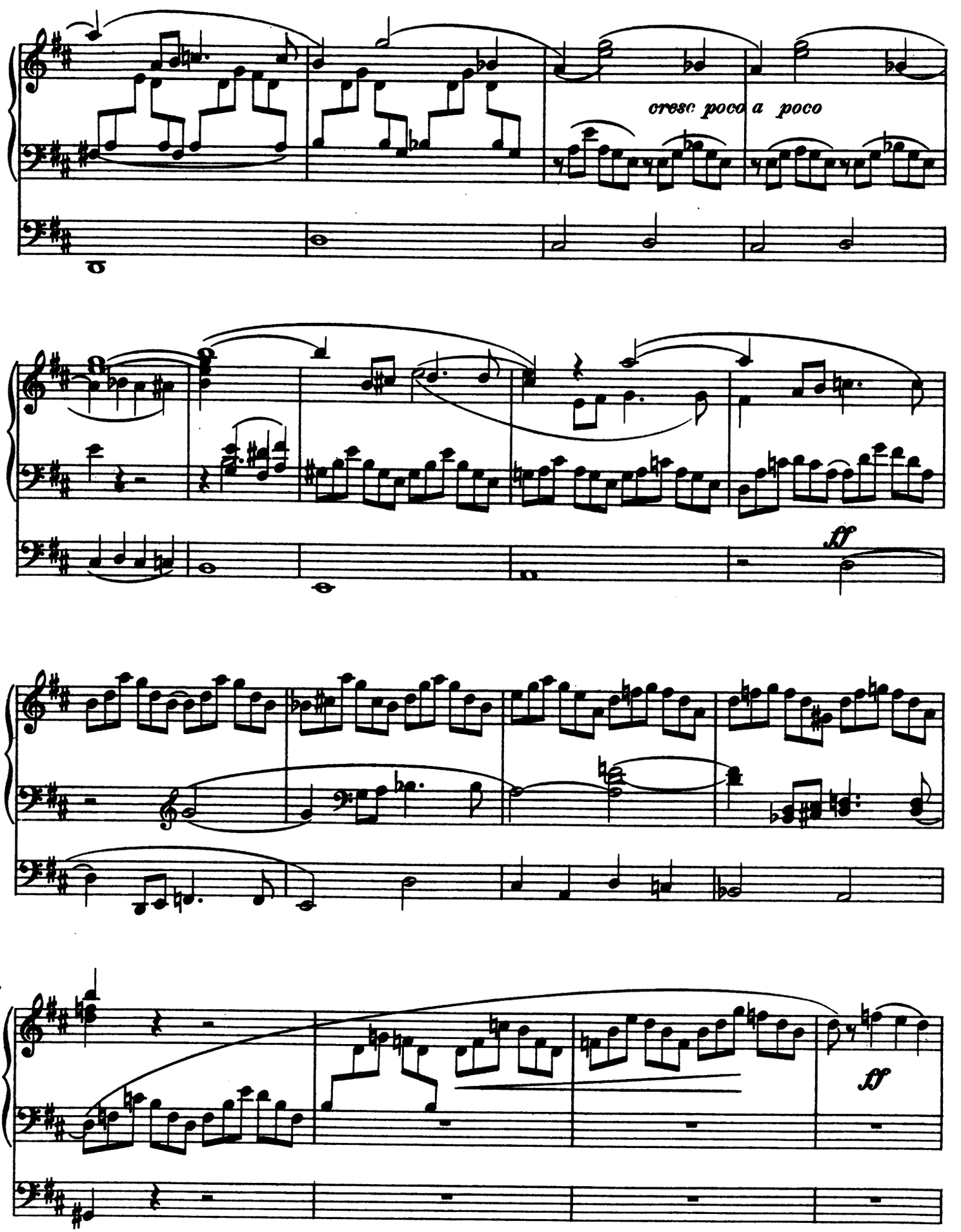


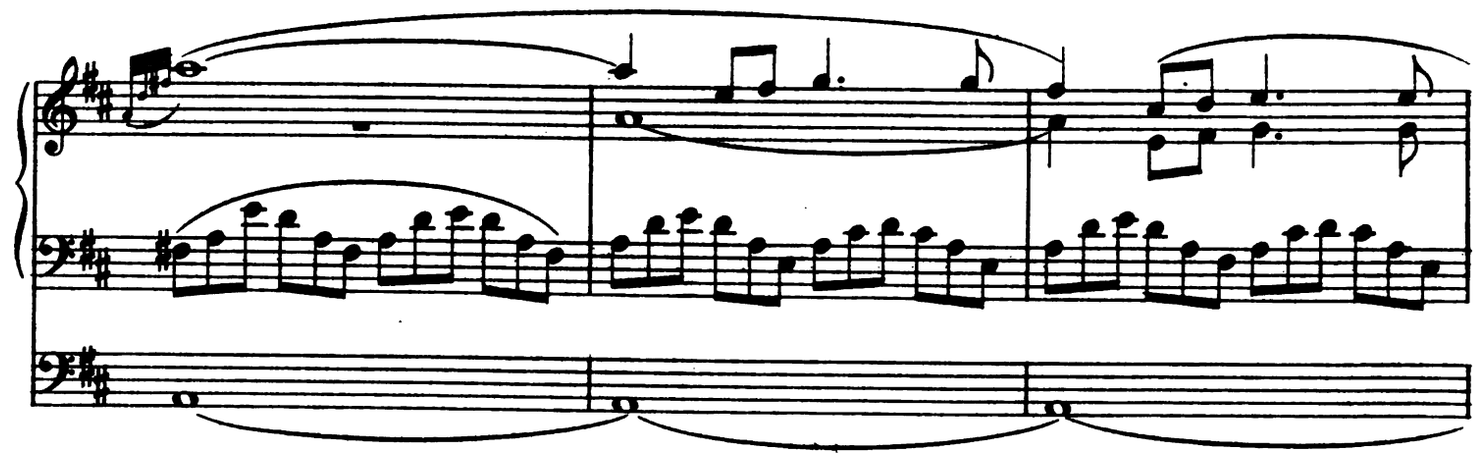

espressione
rit.
(add open Wood 16')
(♩.=68)
mf
III
(Diapason & soft 8')
mf

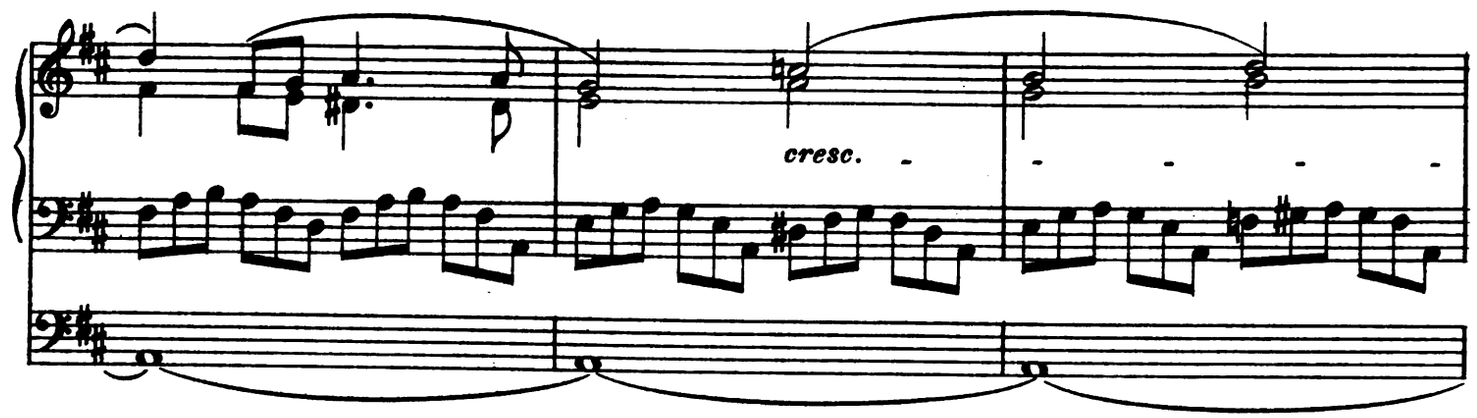

(R.H. ad lib. to end of movement)
I (soft 8′ & Flute 4′)
p
III
(Lieblich 8′, Oboe, & V. H. with Trem.)
p
rit.
a tempo
(Open Wood in)

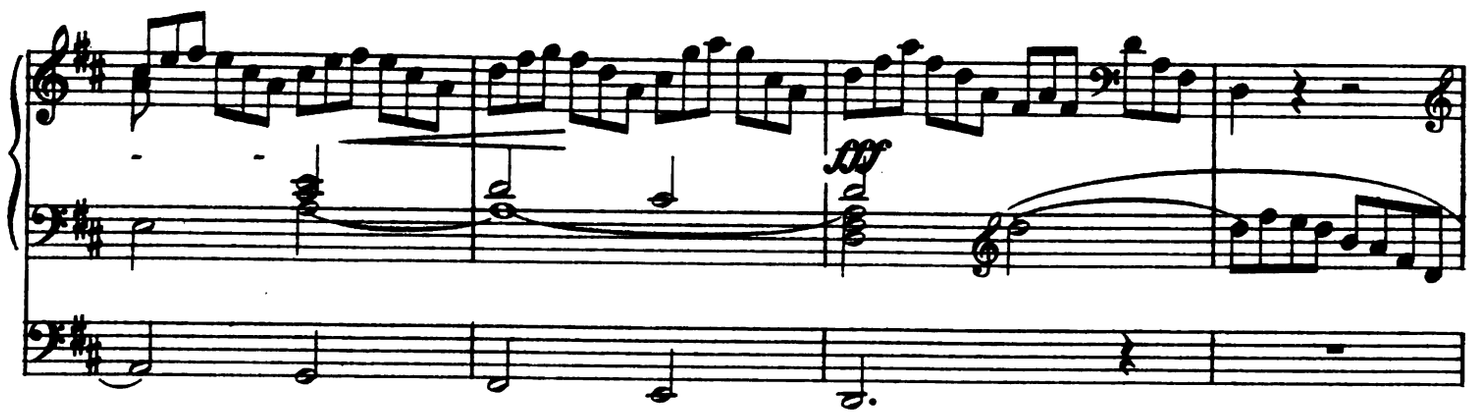

(♩= 58)
con espressione
p

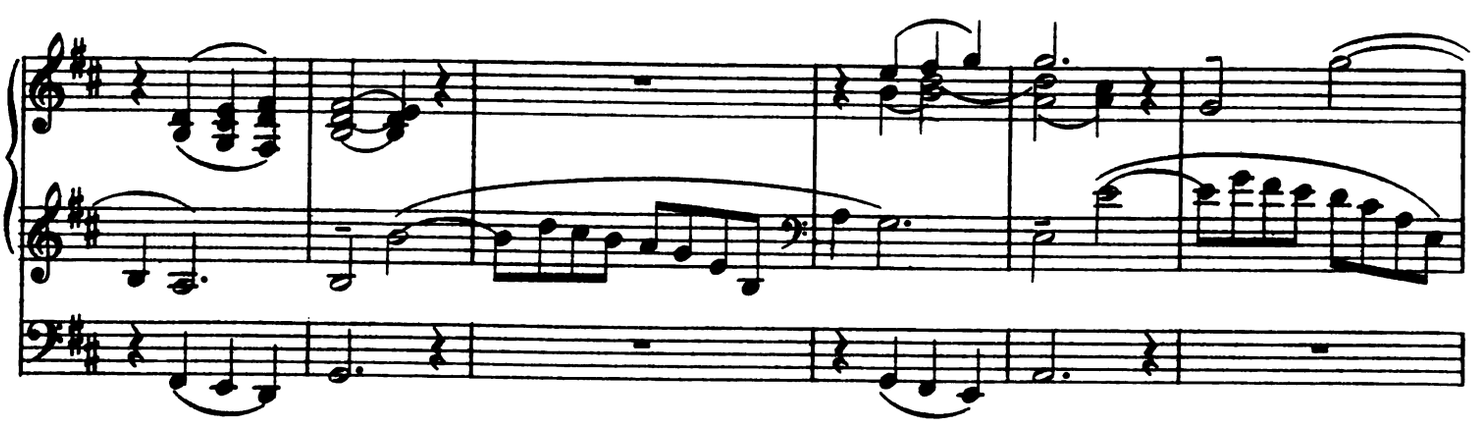

(reduce)
f

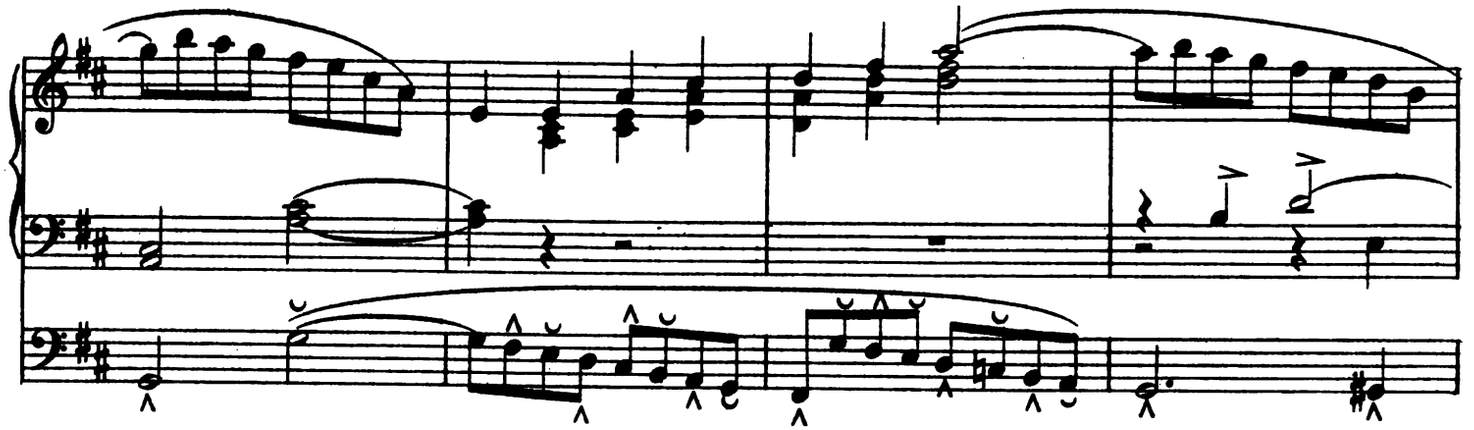

cresc poco a poco
ff
ff

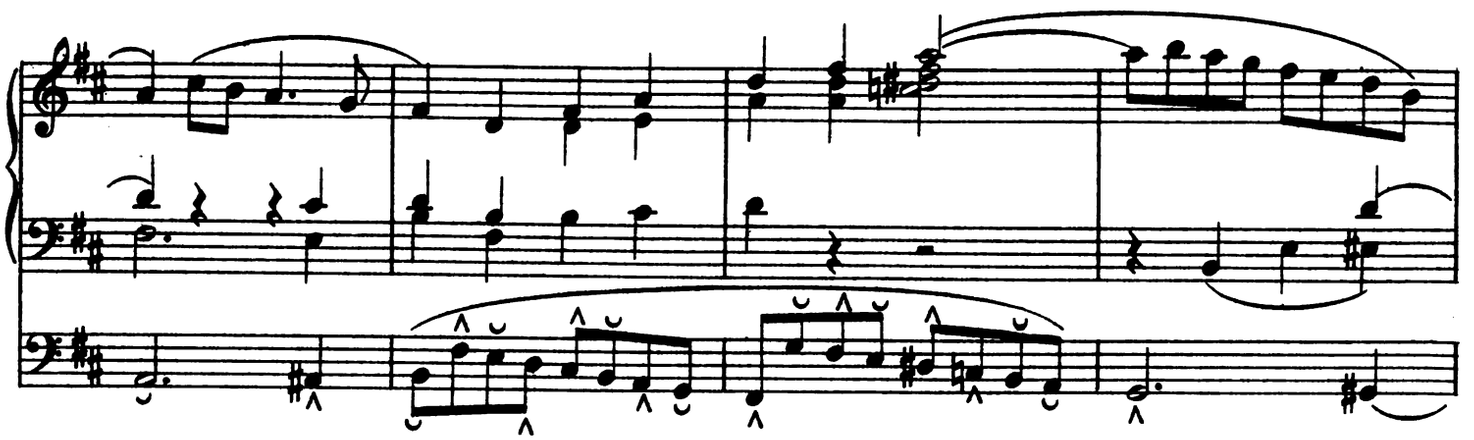


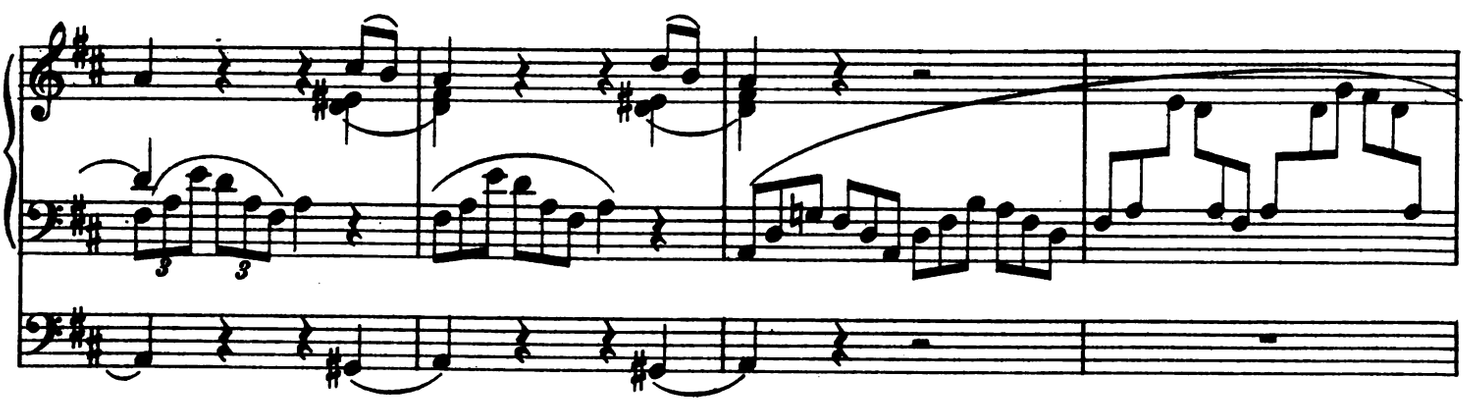

cresc.

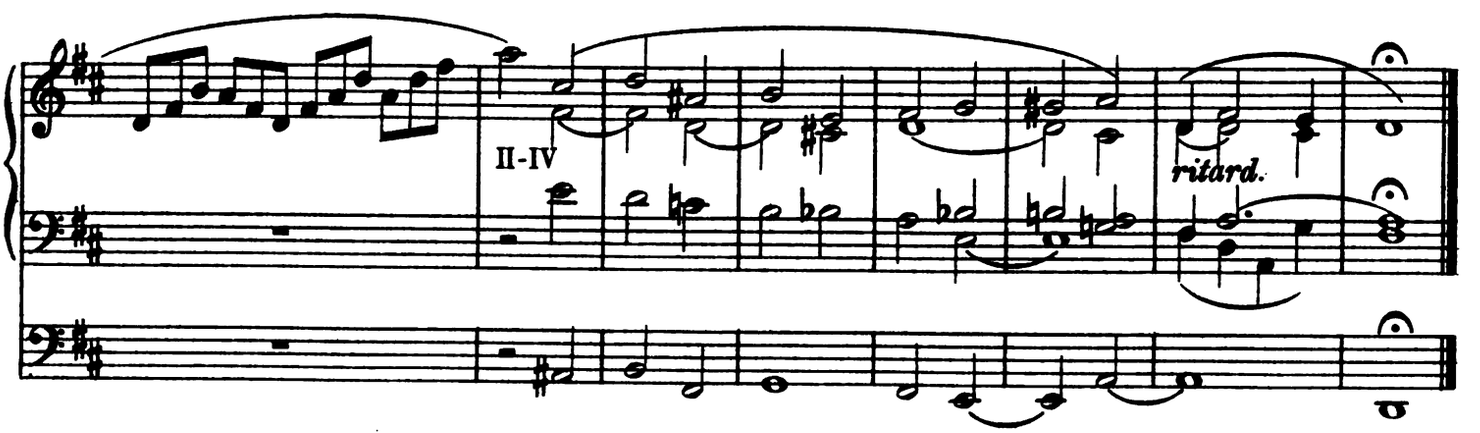

fff







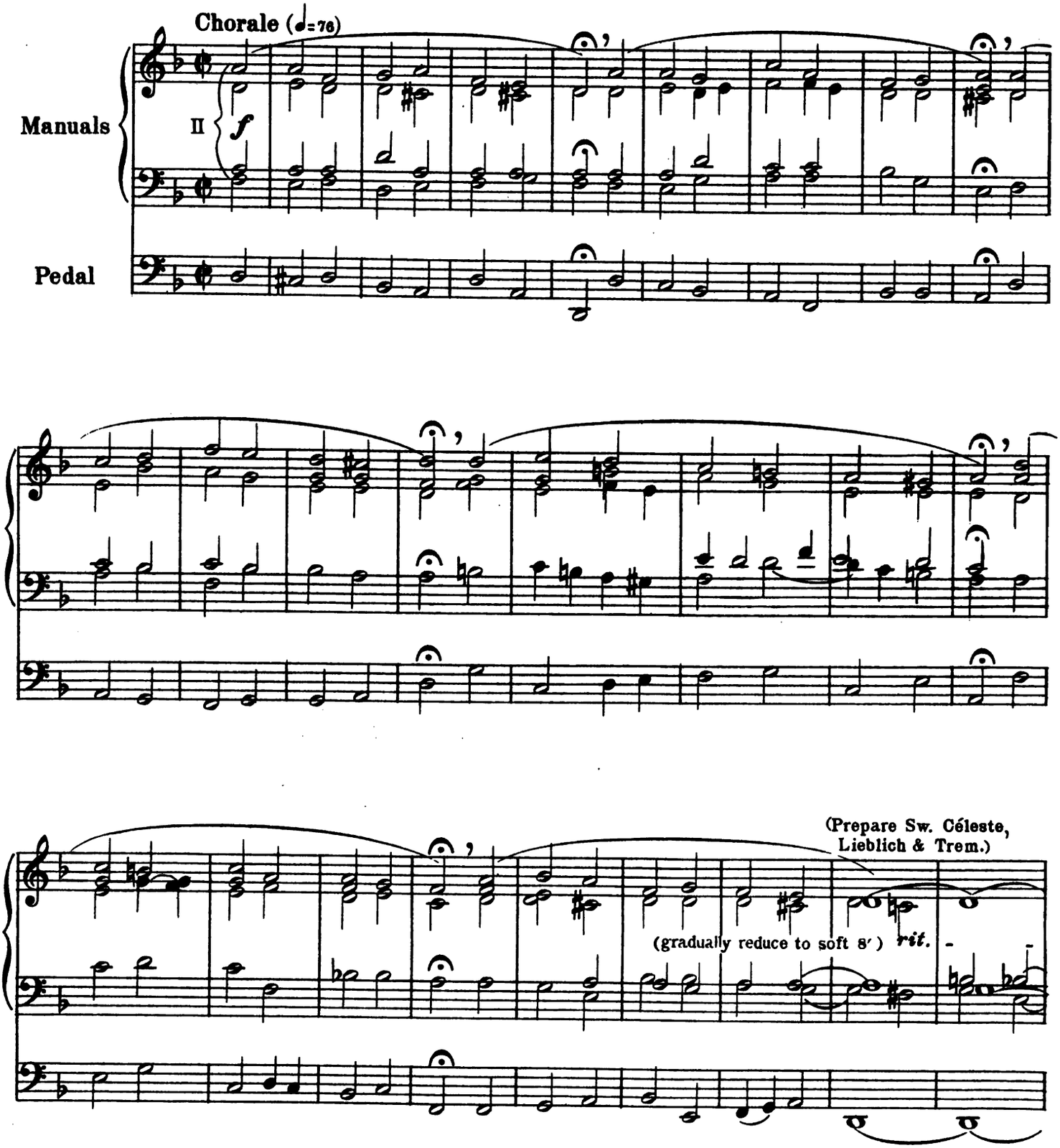


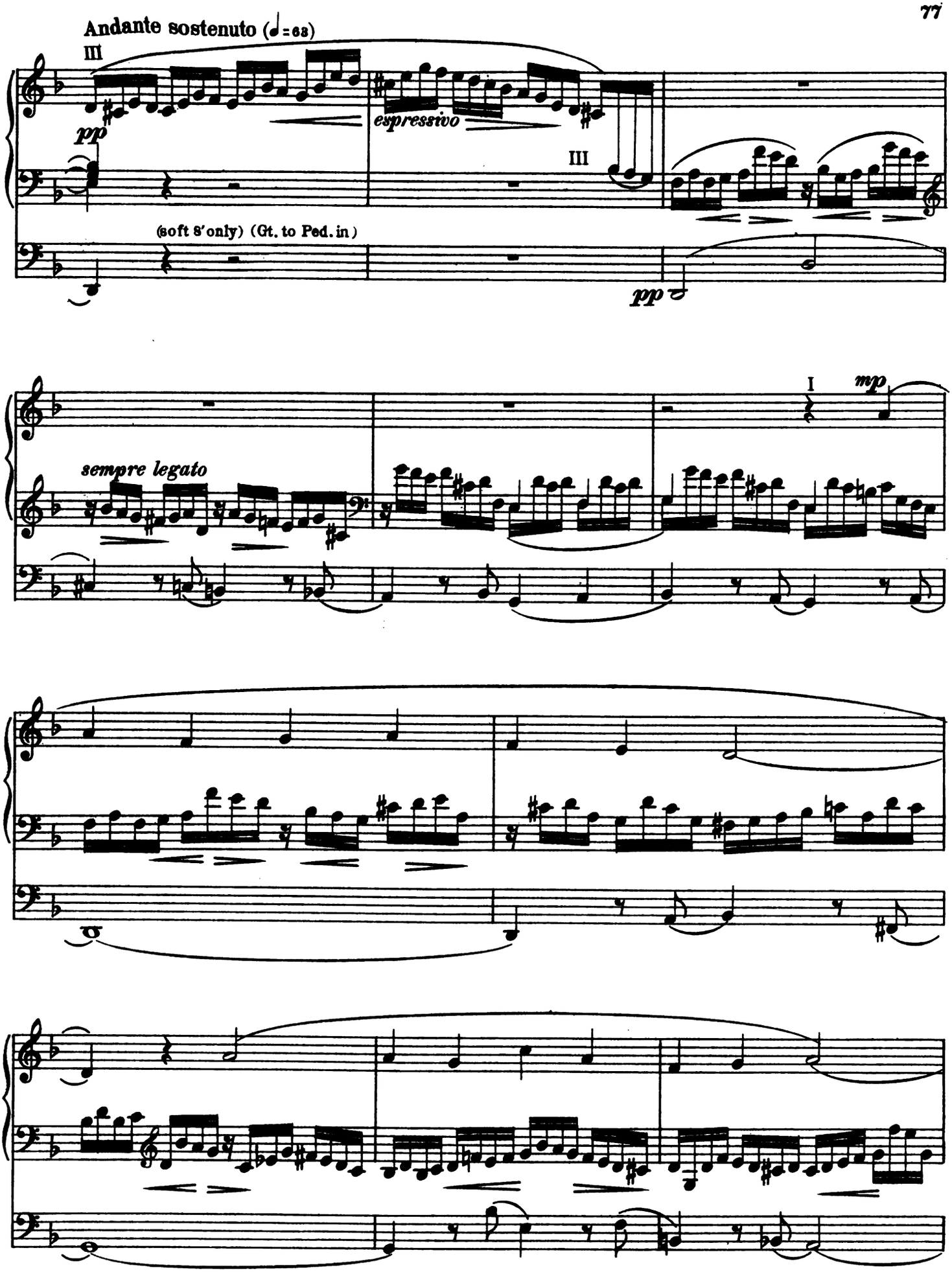

II-IV
ritard.

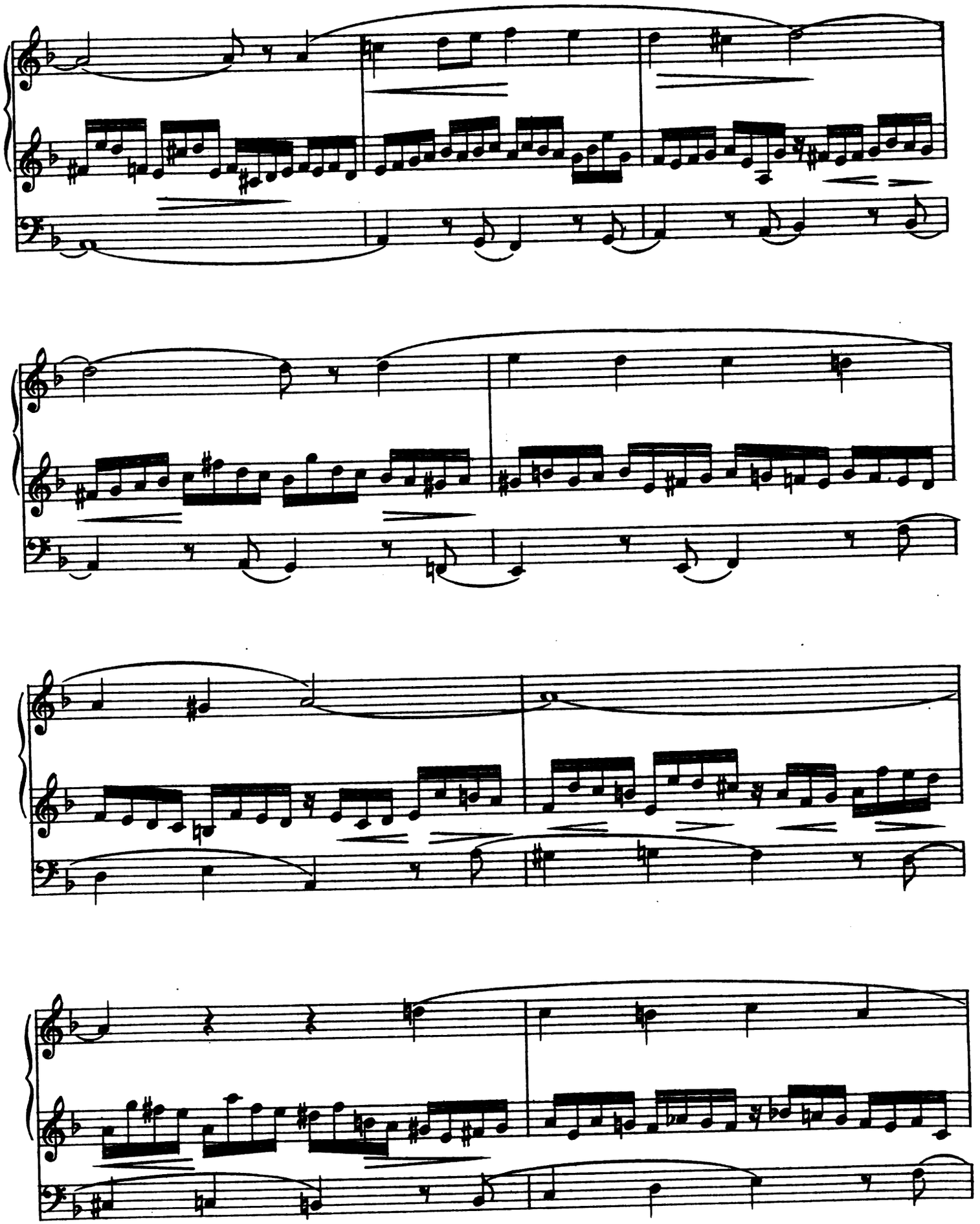
Sixth Sonata

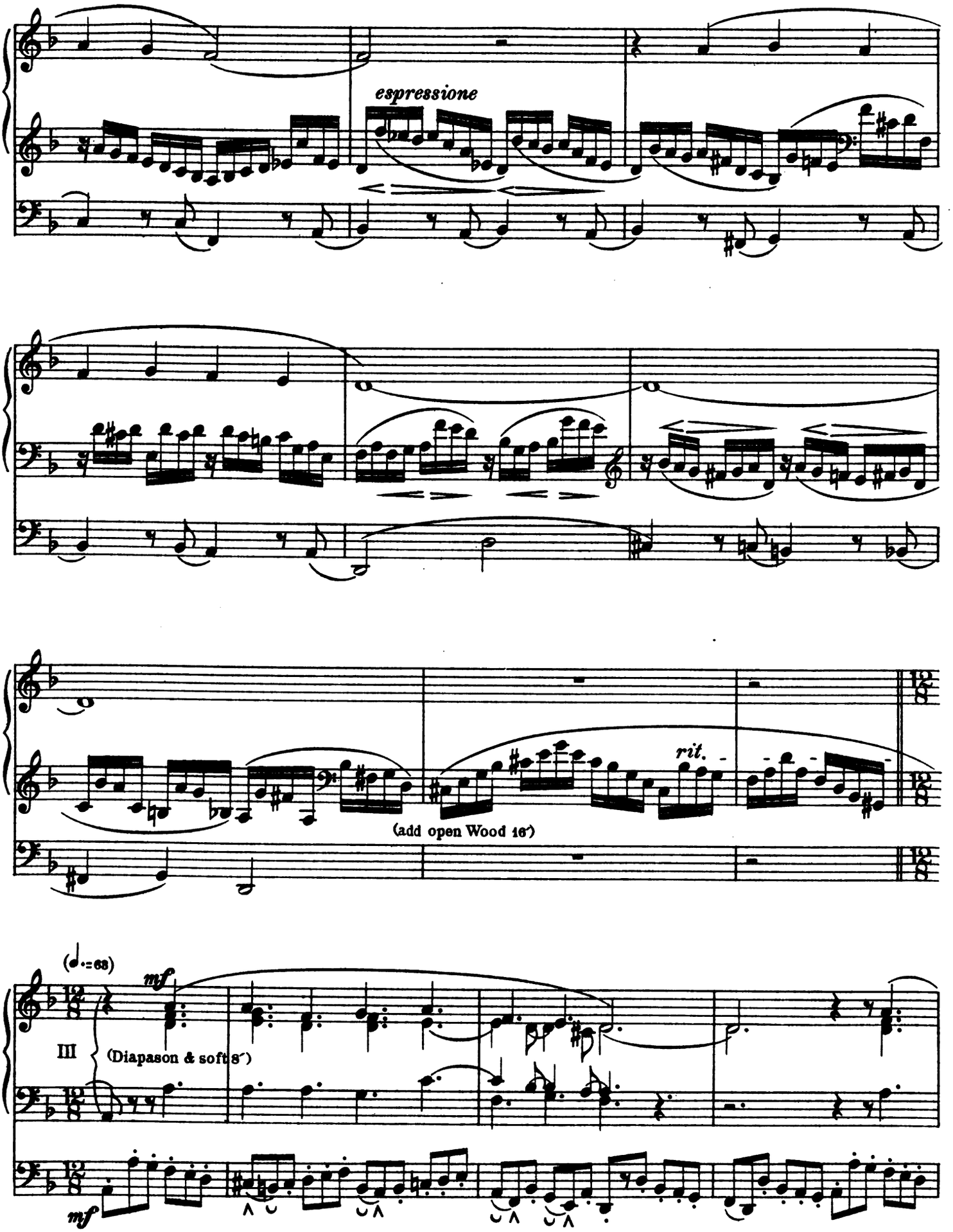
„Vater unser im Himmelreich."
"Our Father which art in heaven."

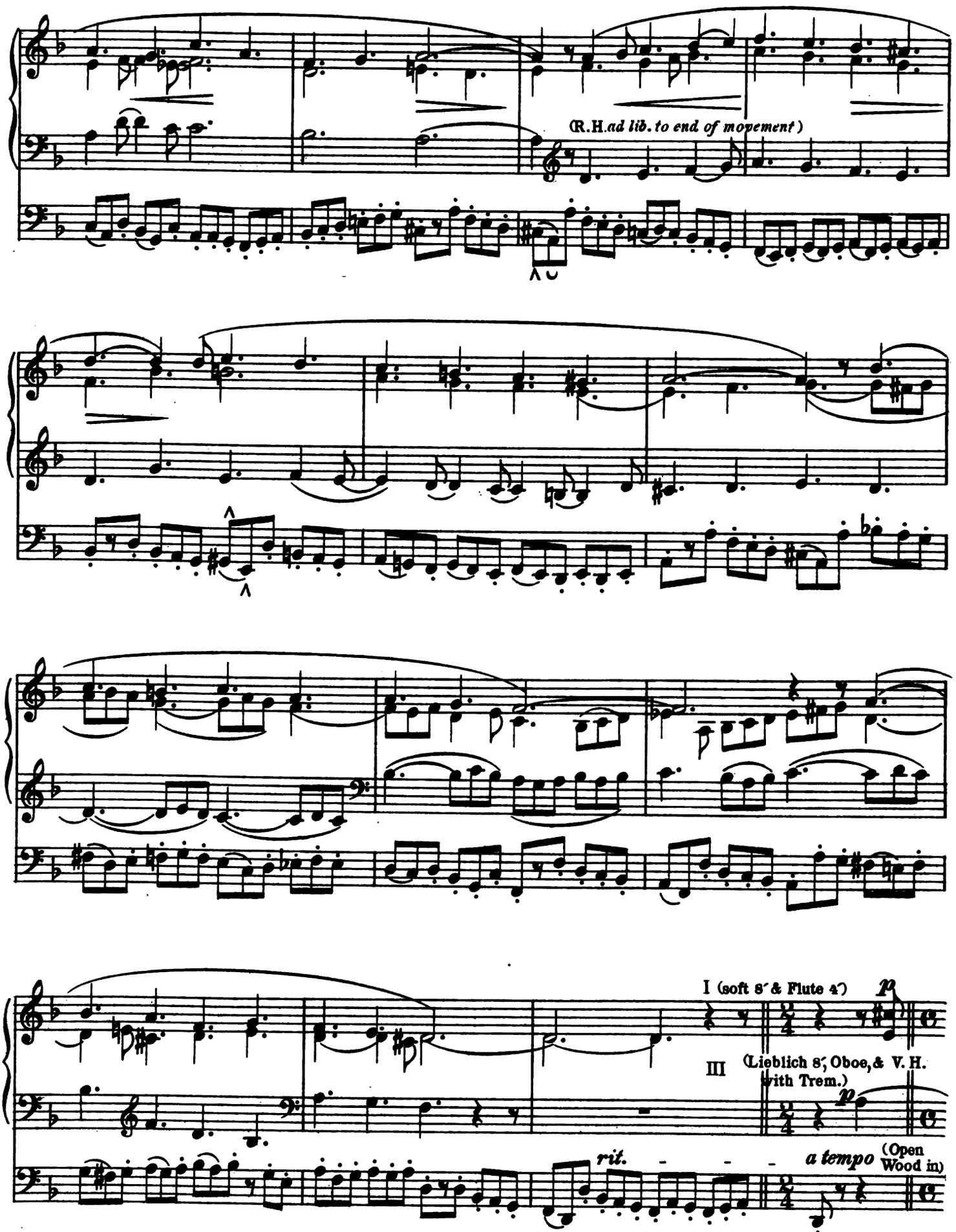
IV (Reeds *ff*)
III (Diapasons 8′ & 16′)
II (Diapasons 8′ & 16′)-III
I (Clarinet 8′)
Pedal (Full without Reeds)-II-III

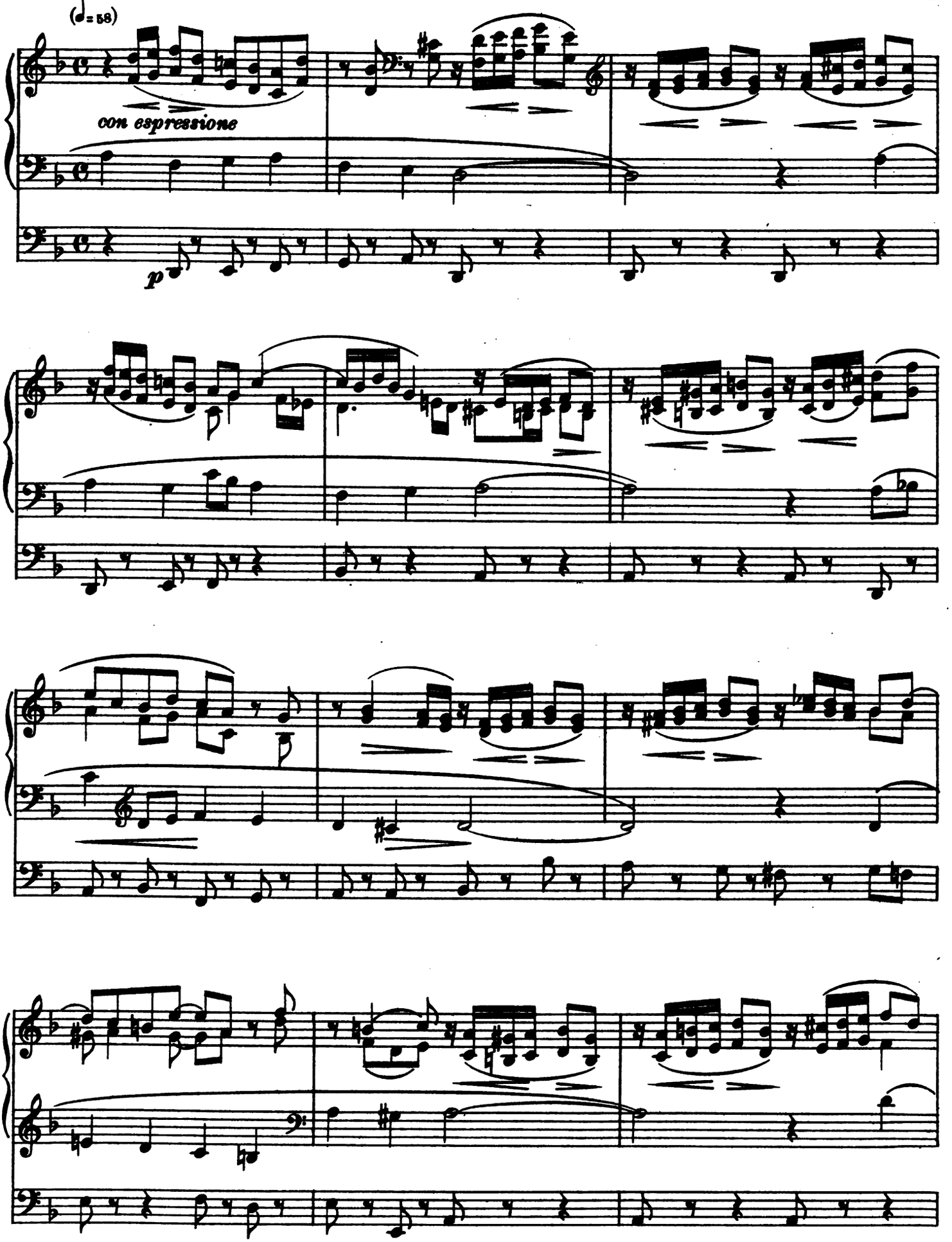


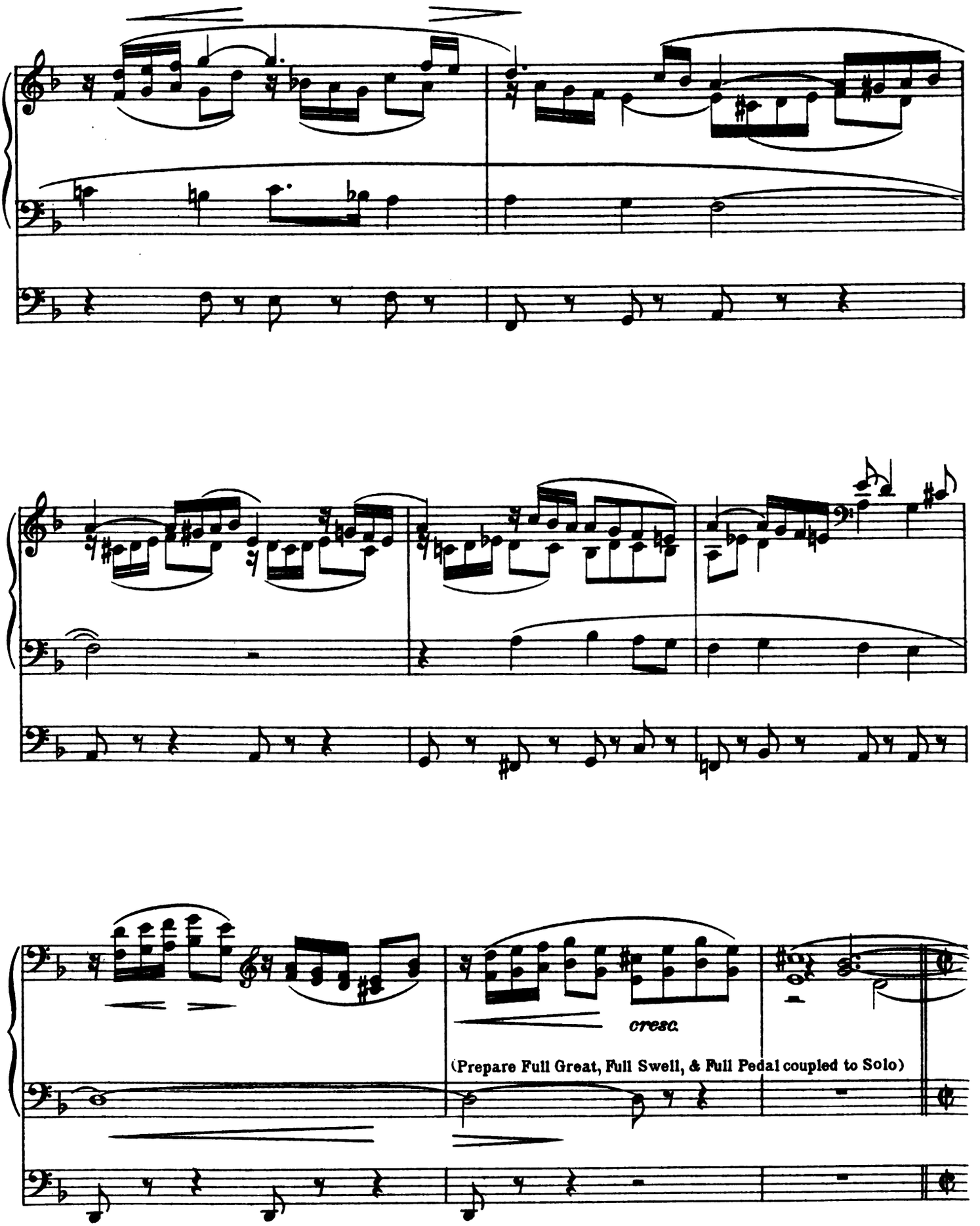

Andante sostenuto (♩=63)
III
pp
espressivo
III
(soft 8' only) (Gt. to Ped. in)
pp
I
mp
sempre legato

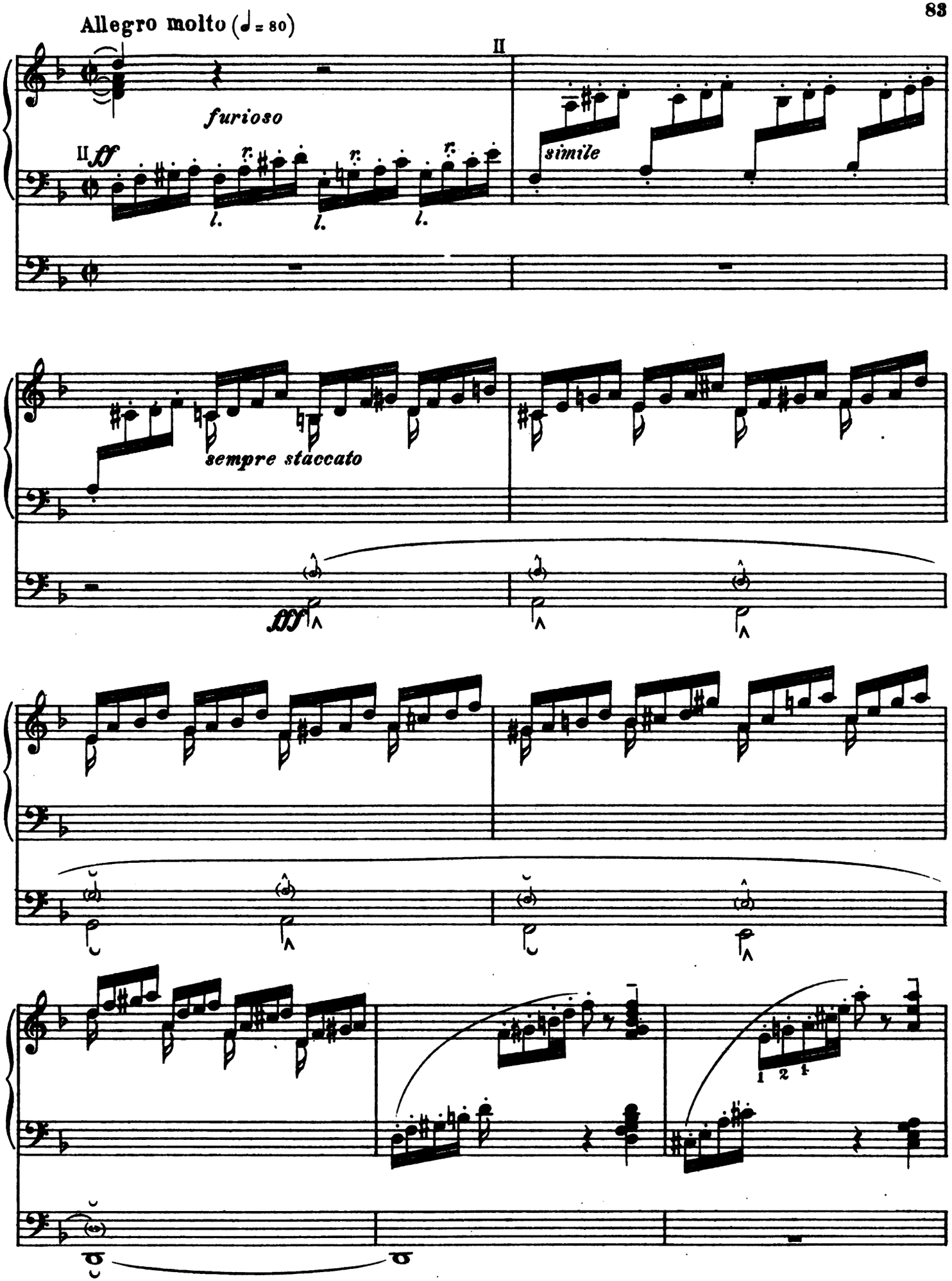


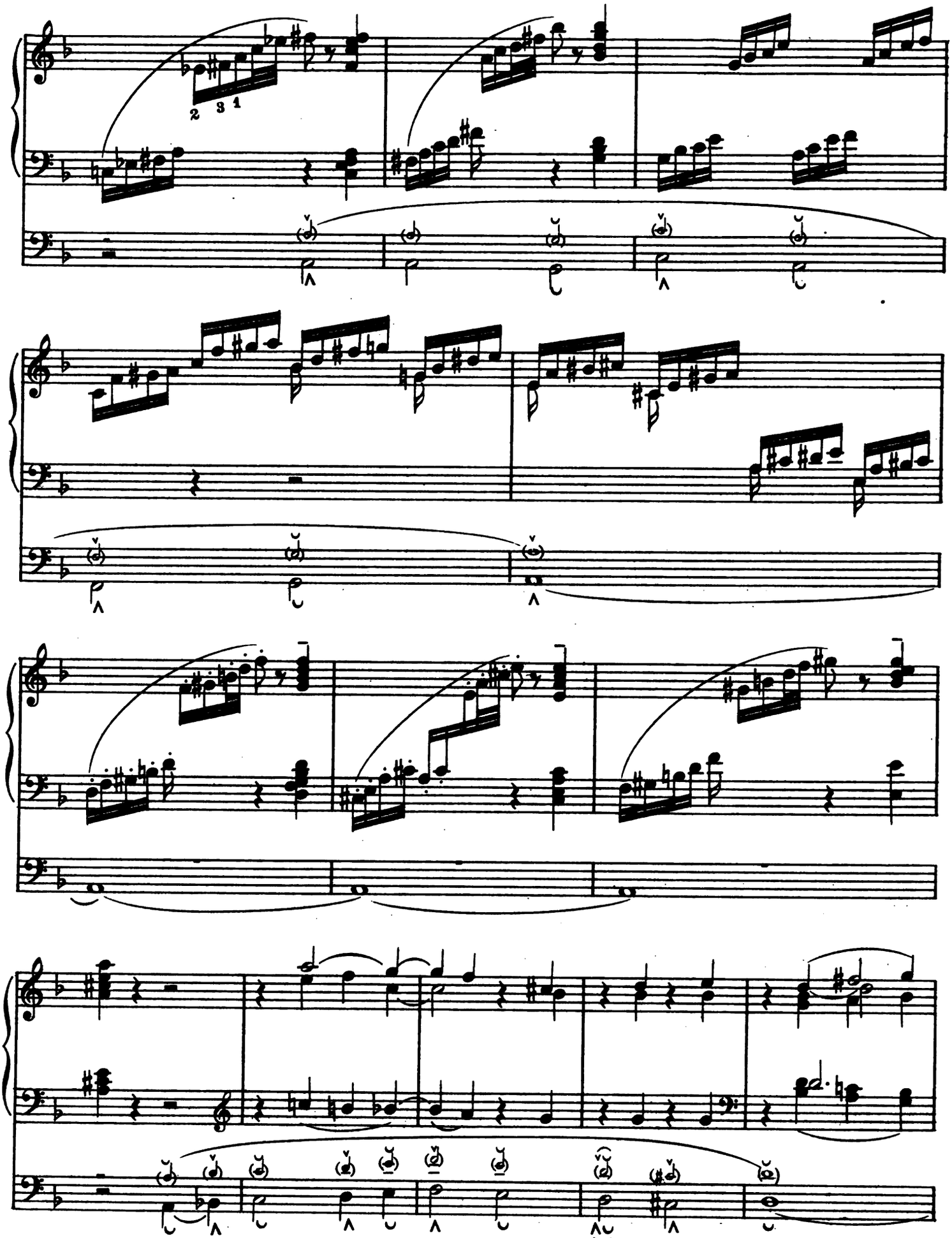

espressione
rit.
(add open Wood 16′)
(♩.=68)
mf
III
(Diapason & soft 8′)
mf

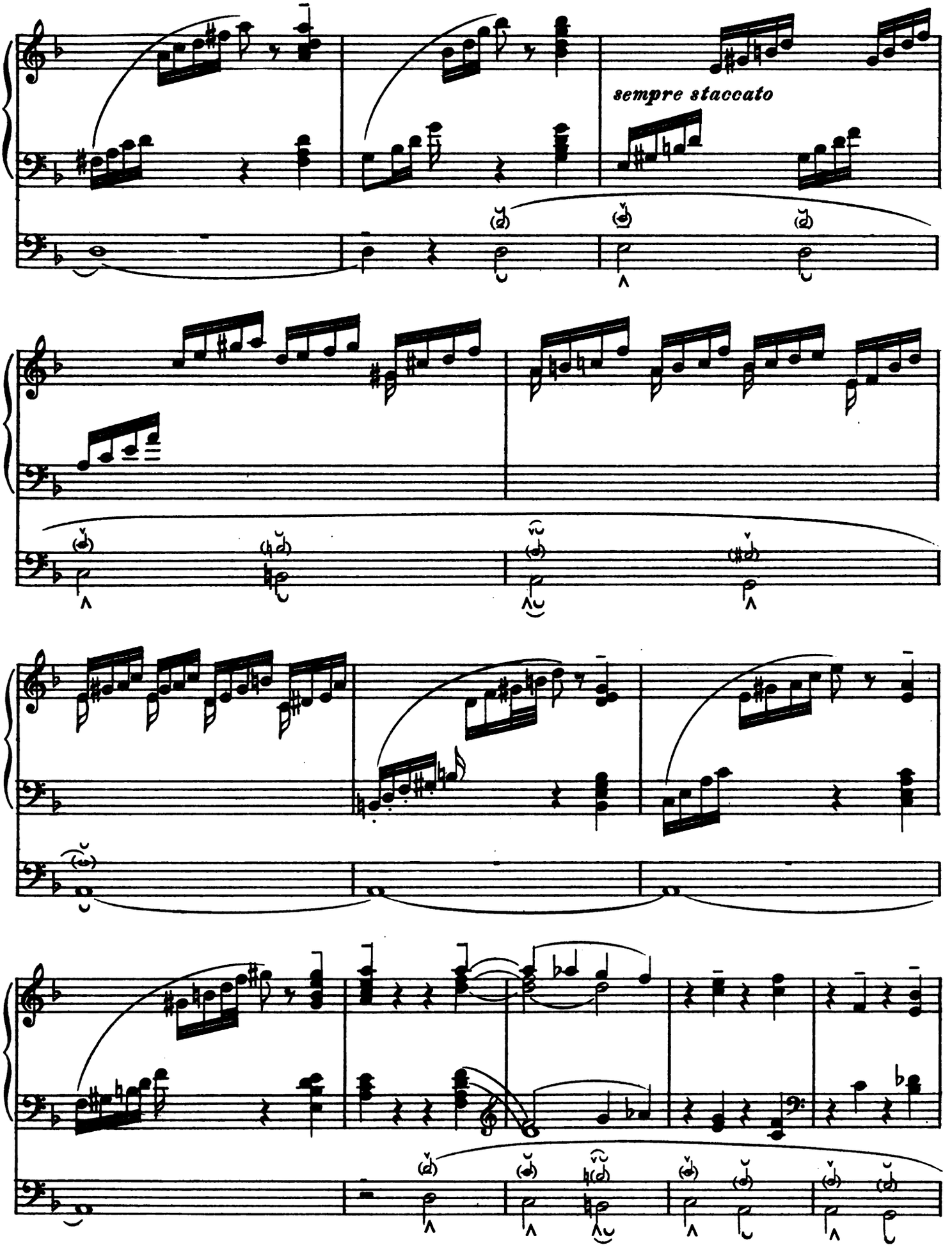

(R.H. ad lib. to end of movement)
I (soft 8′ & Flute 4′)
p
III
(Lieblich 8′, Oboe, & V. H. with Trem.)
p
rit.
a tempo
(Open Wood in)

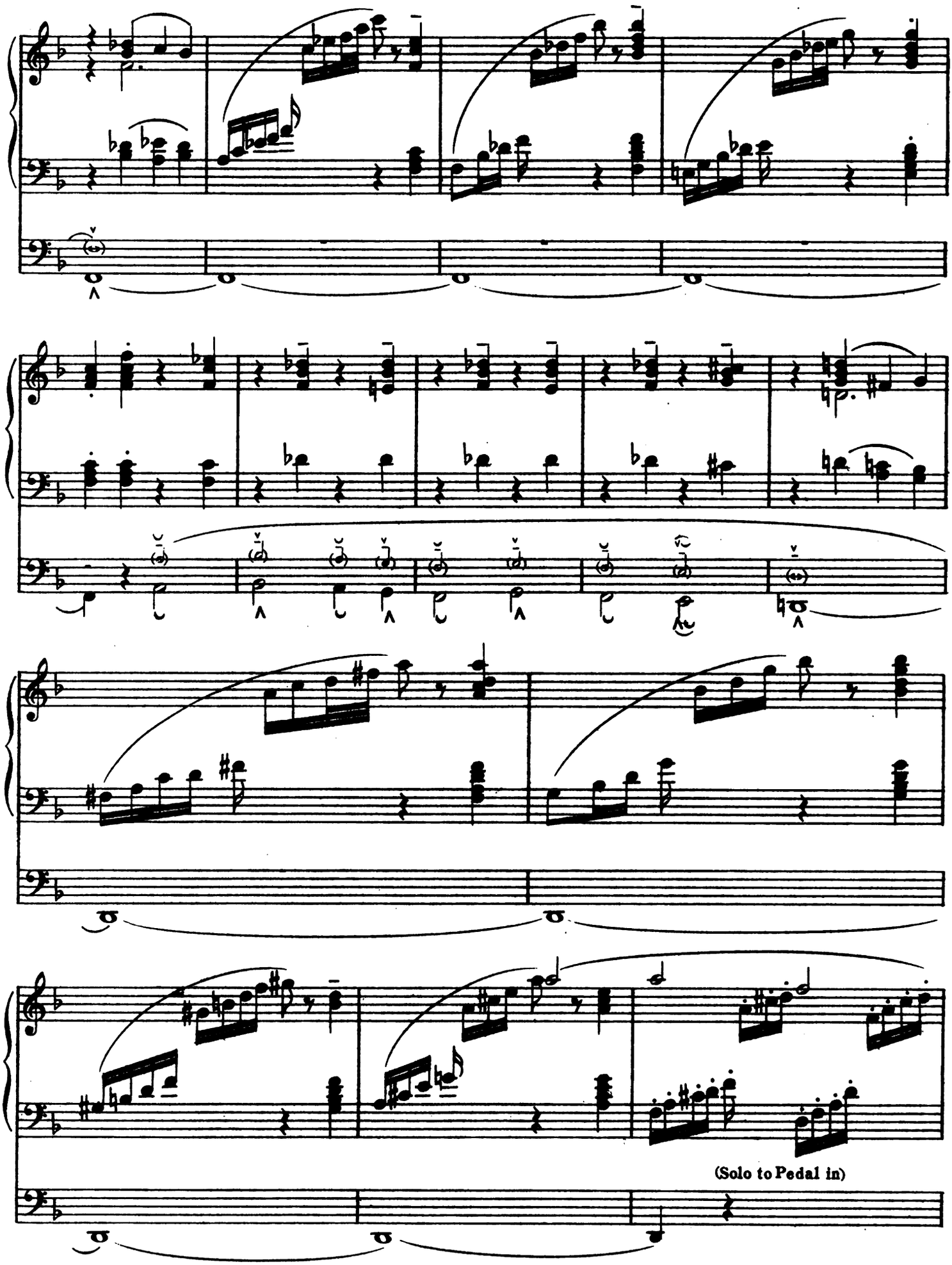

(♩= 58)
con espressione
p

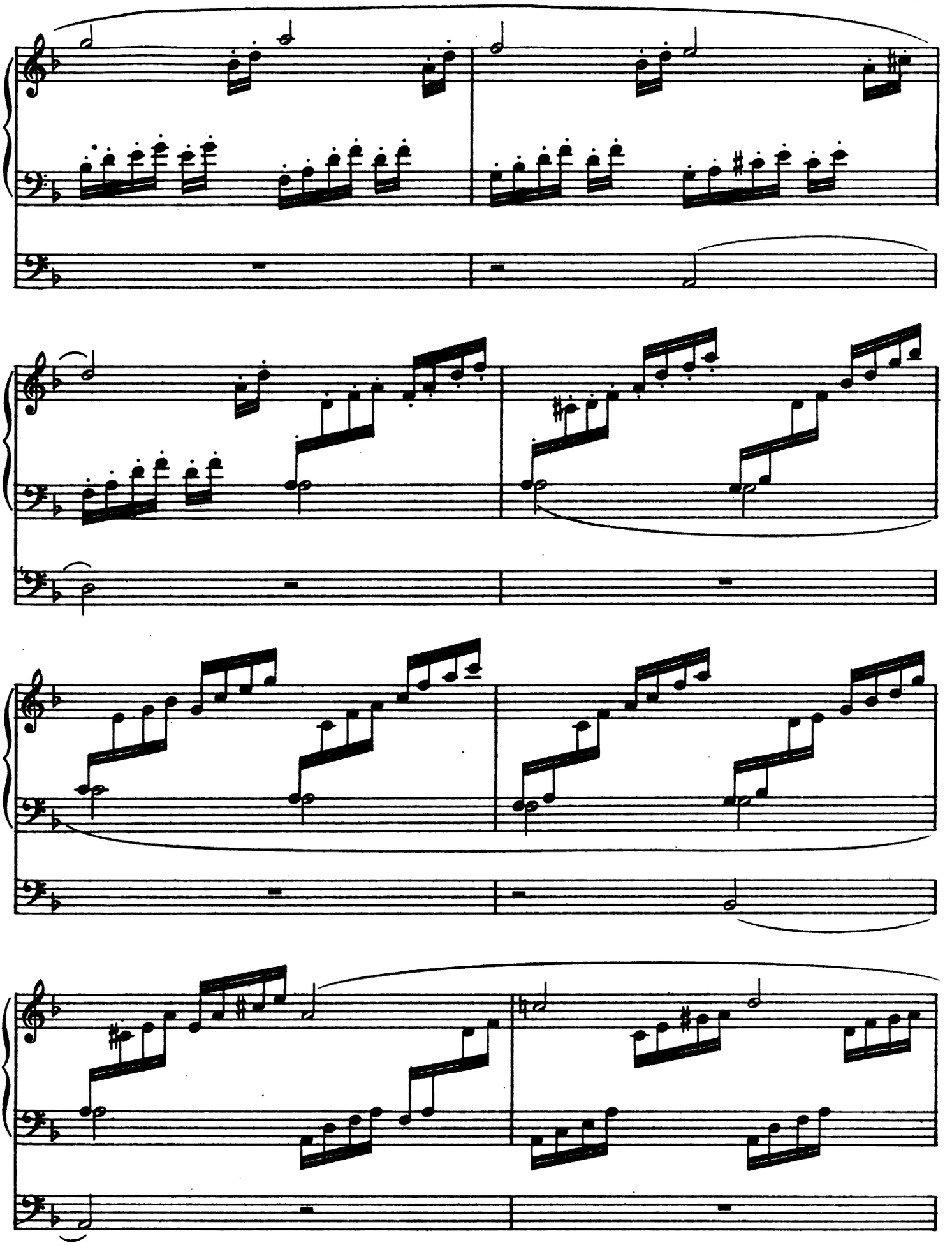

cresc.
(Prepare Full Great, Full Swell, & Full Pedal coupled to Solo)

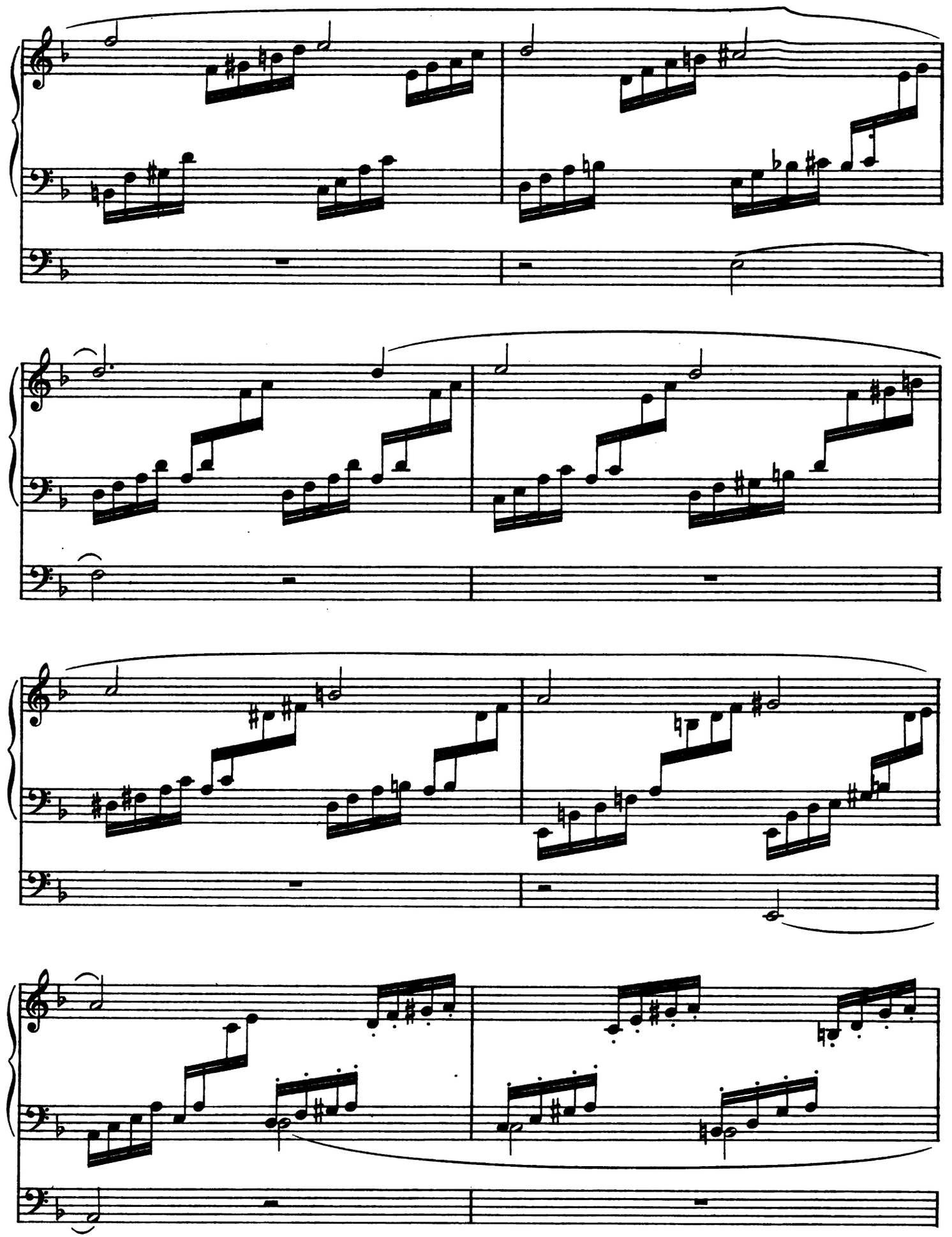

Allegro molto (♩= 80)
furioso
II ff
simile
sempre staccato
fff

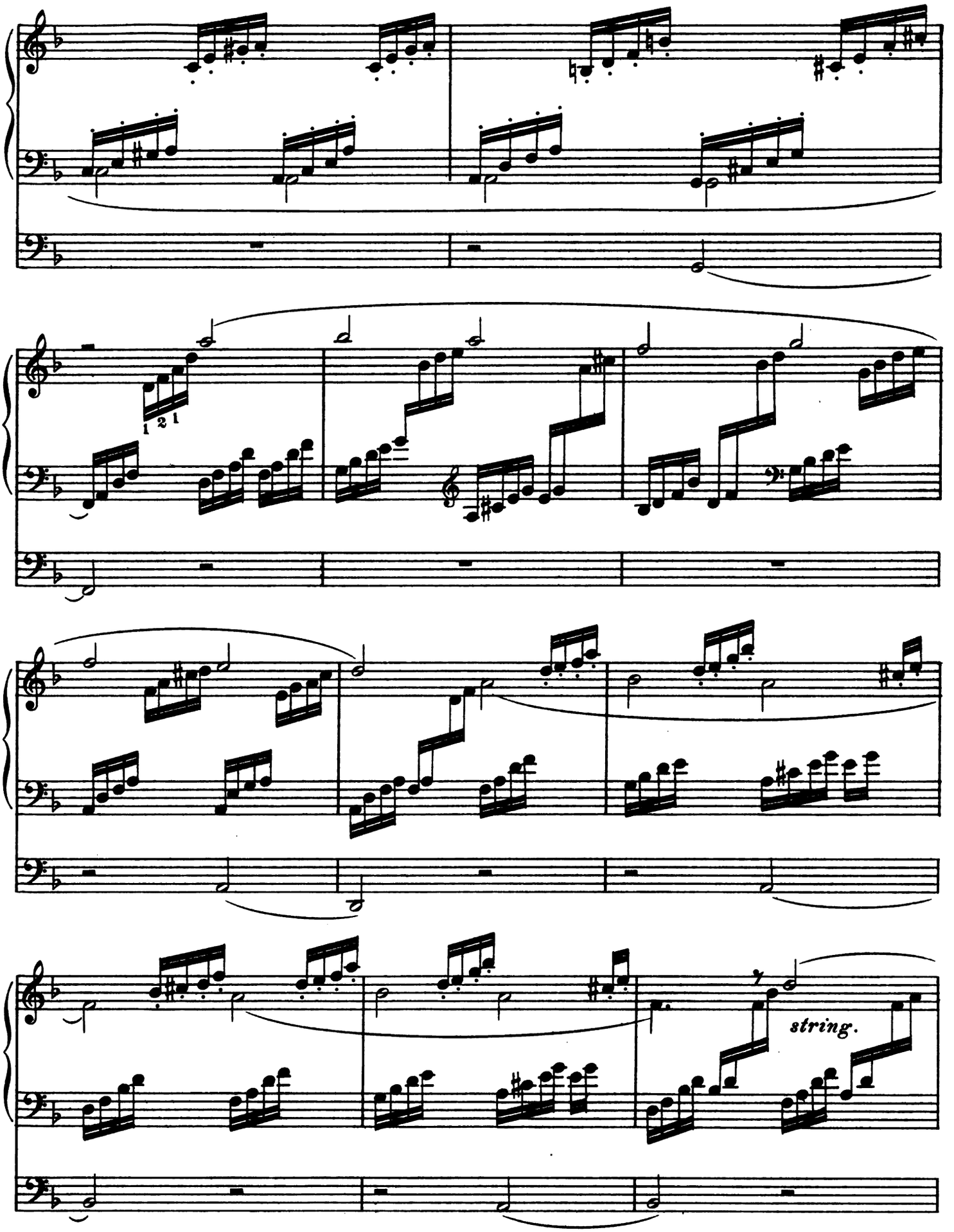

2 3 1

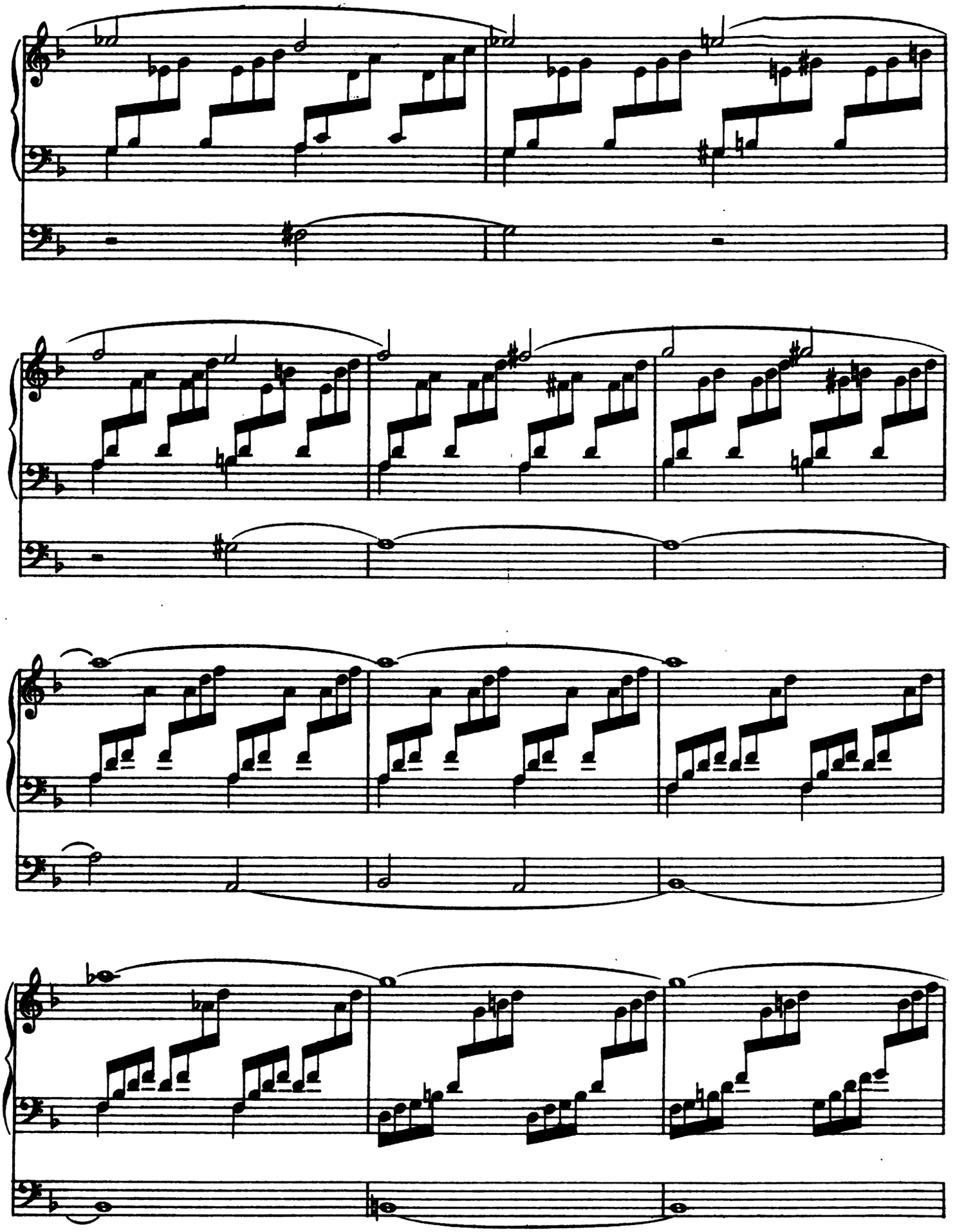

sempre staccato

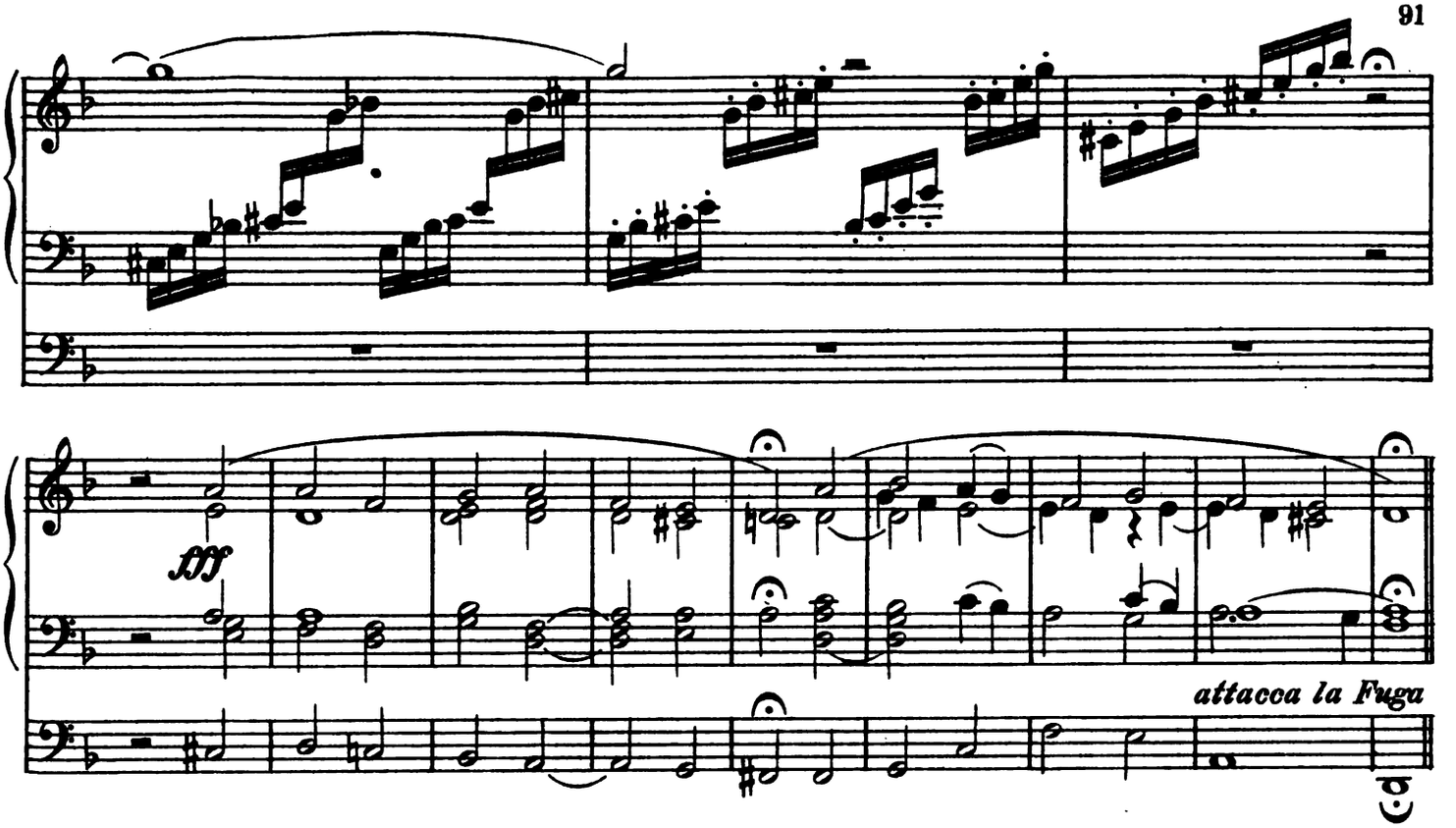

(Solo to Pedal in)






1 2 1
string.

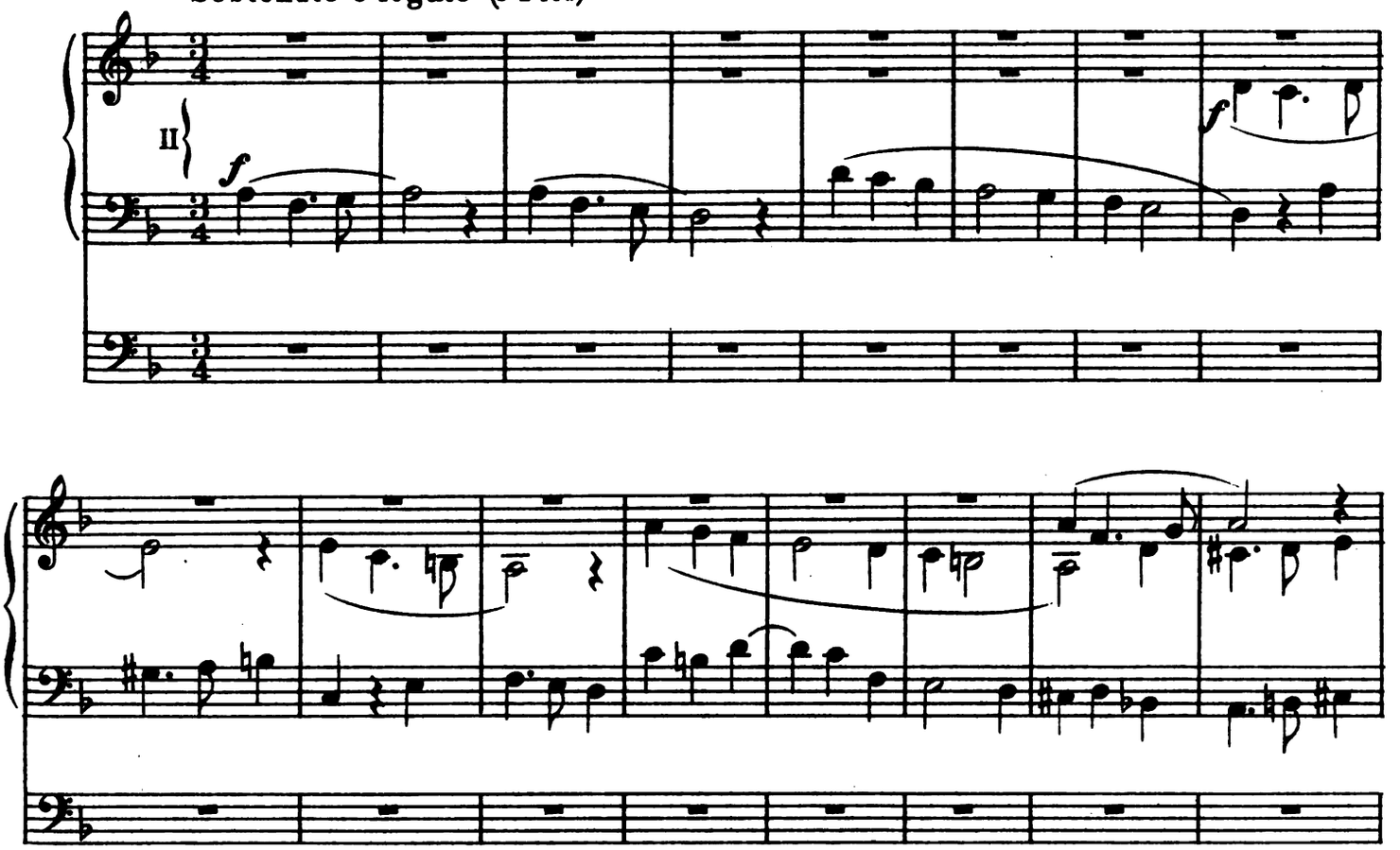


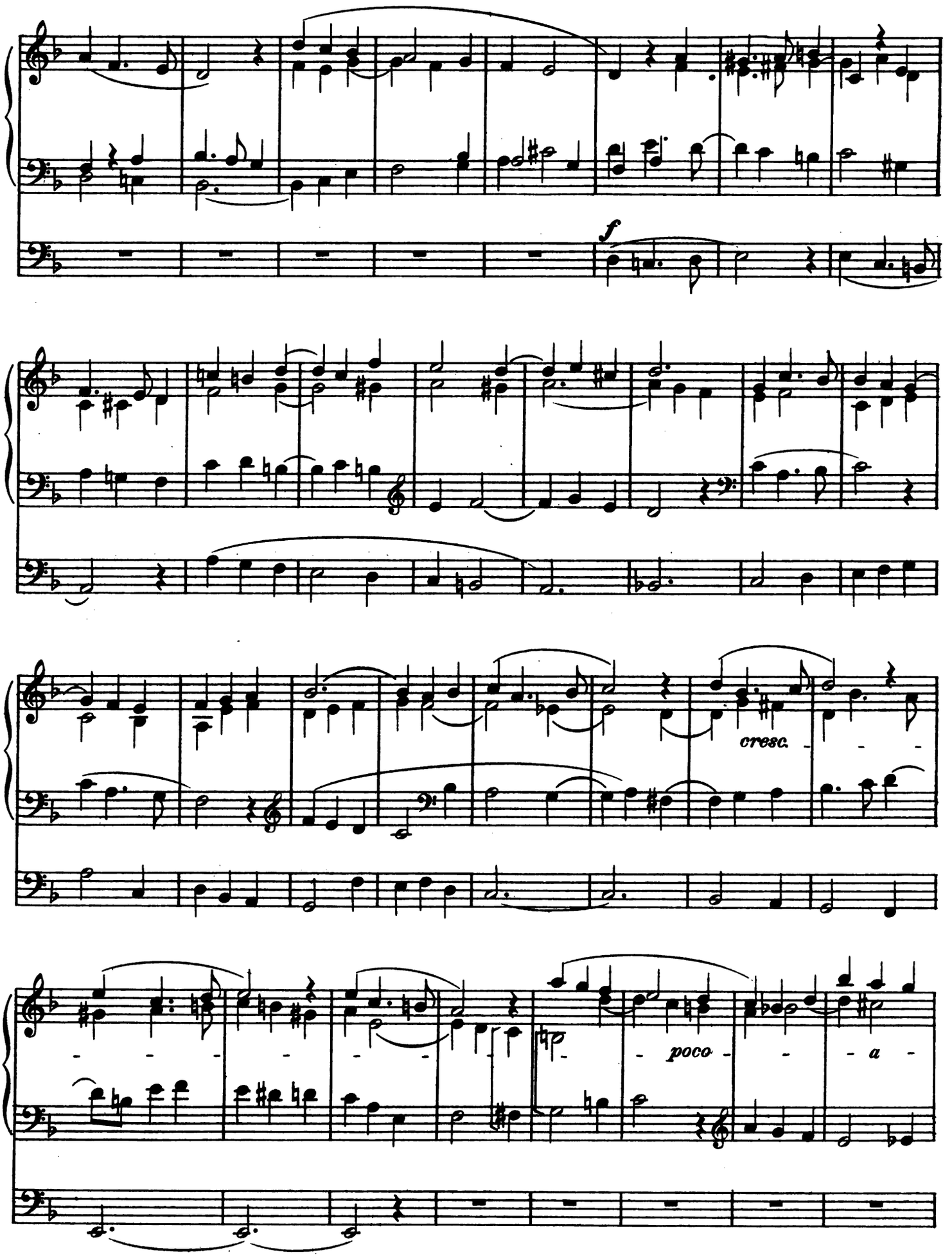


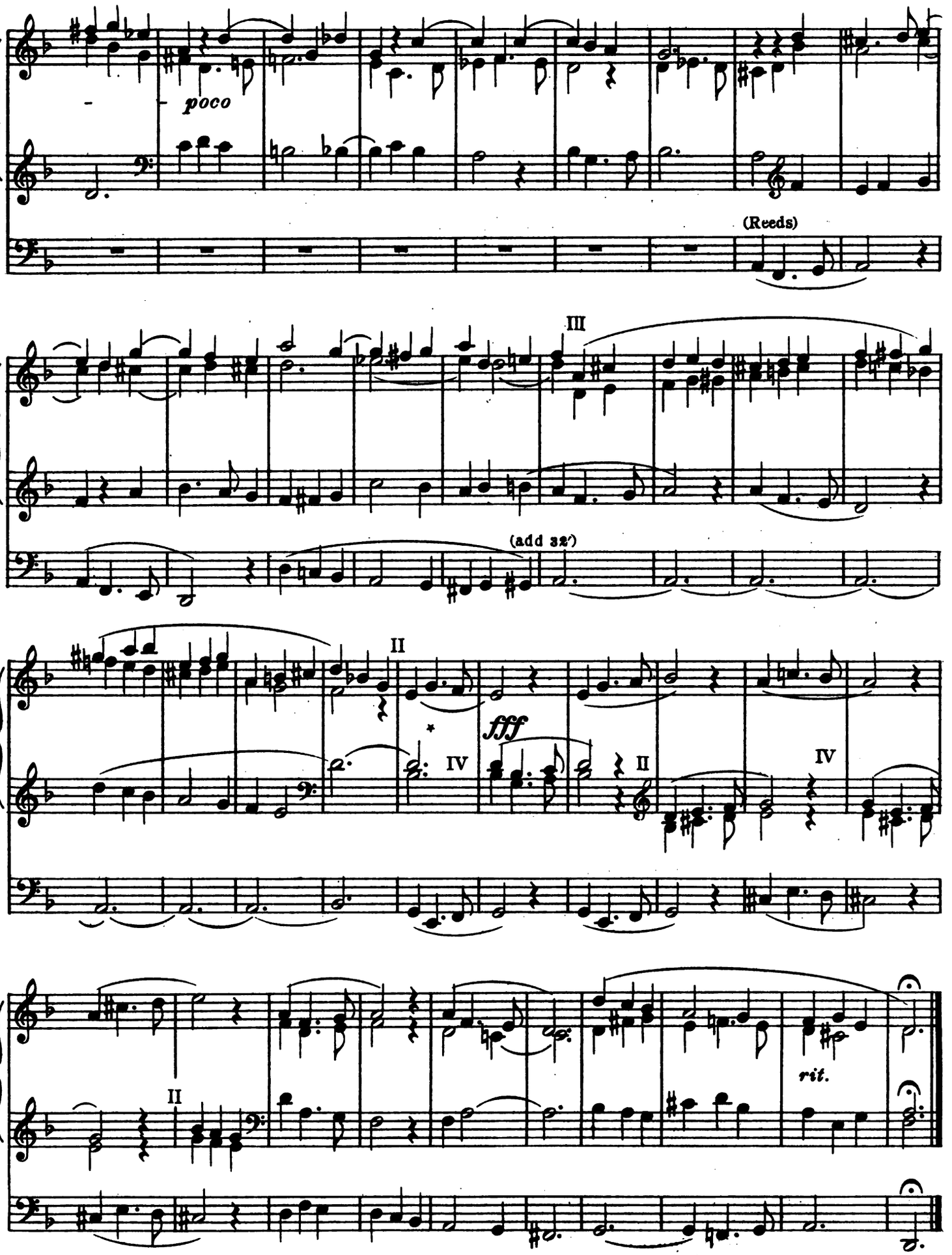
IV (Tuba 8′)
III (Full, without 16′ & Mixtures)
II (Diapasons 8′ & Flute 4′) - III
Pedal (Full, without Reeds) - II & III

Fuga

Sostenuto e legato (♩ = 108)




f
cresc.
poco
a

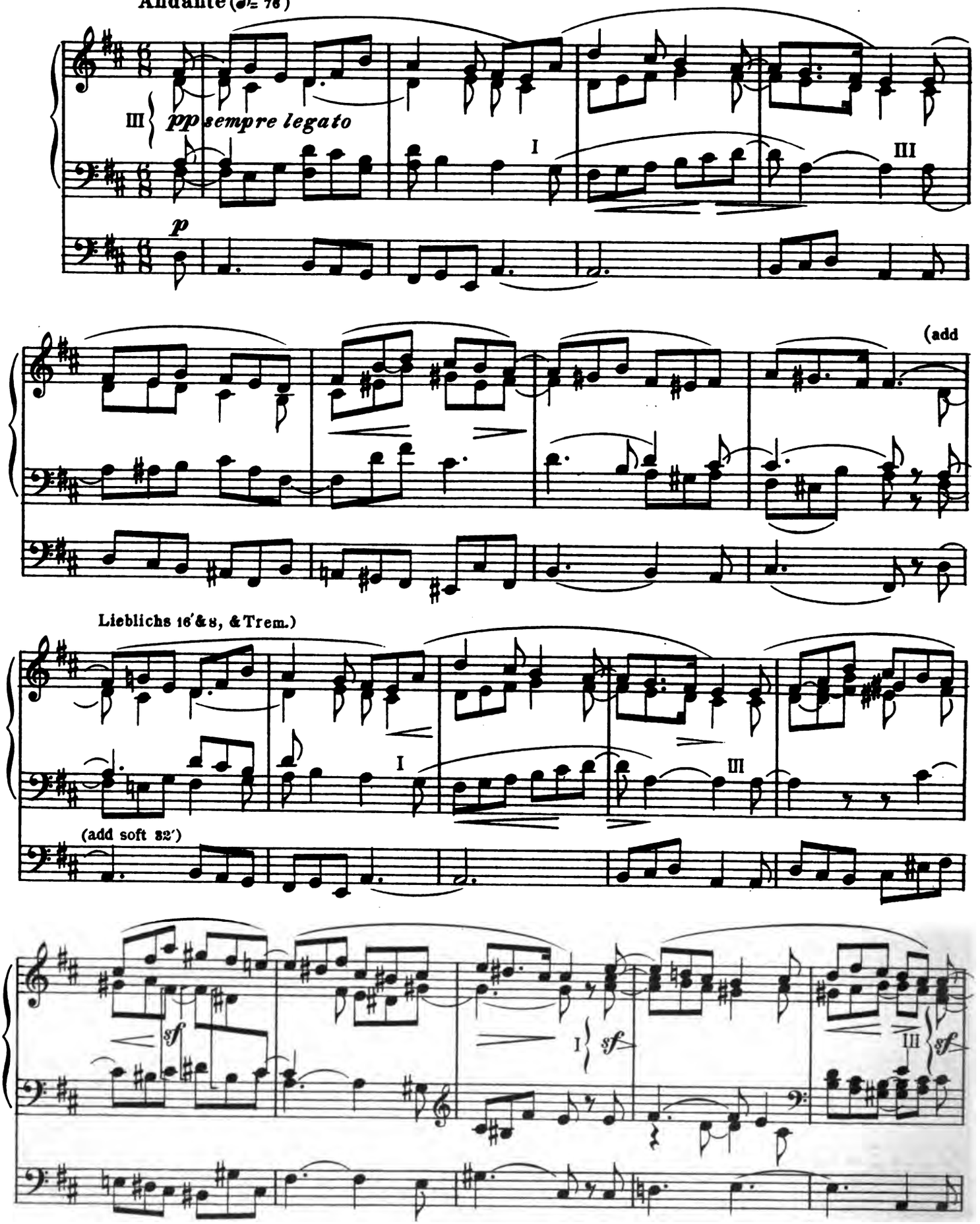


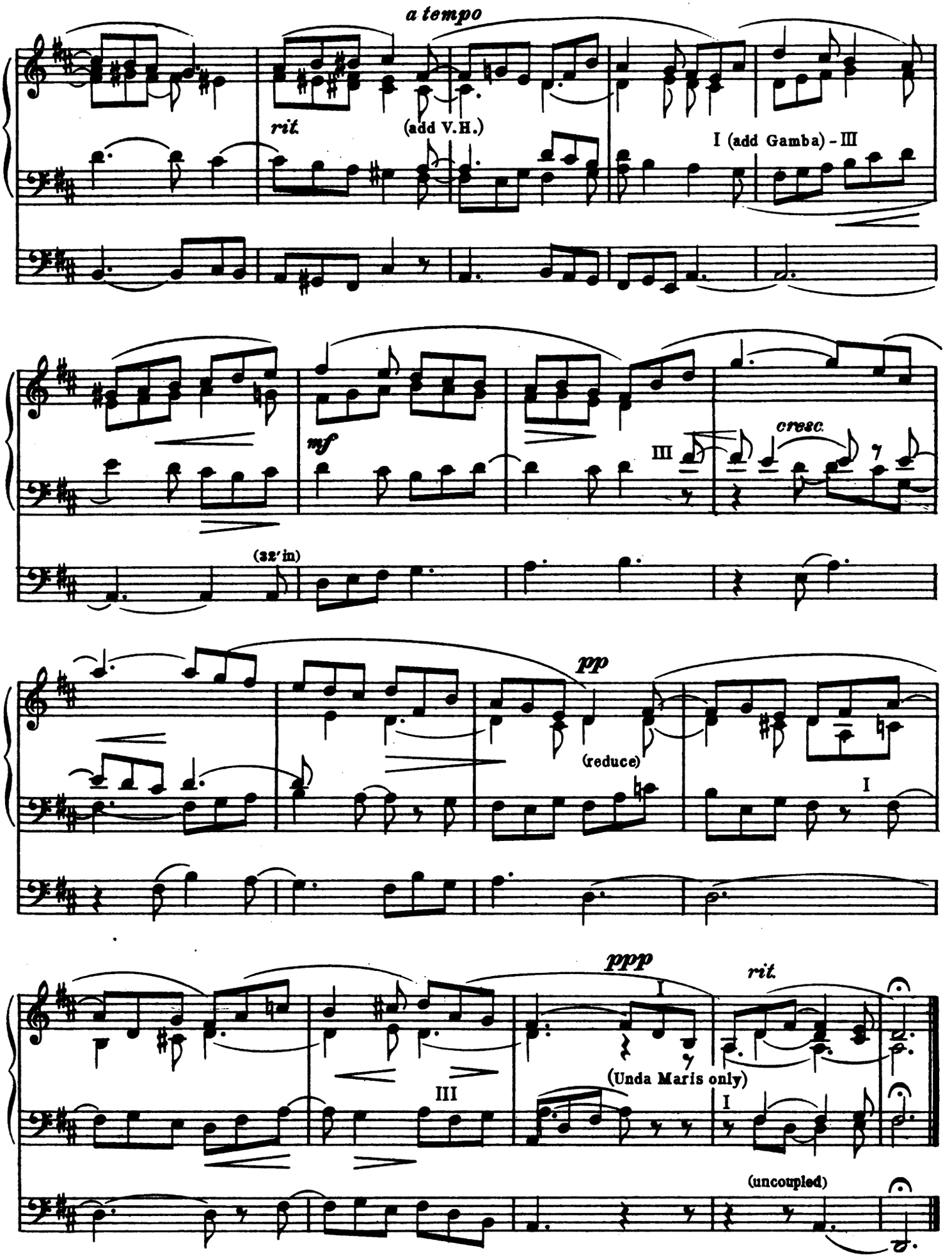
* If prefered, a gradual *diminuendo* may be made from here to the end

III (Céleste 8′)
I (Unda Maris 8′, Lieblich & Trem.)
Pedal (Soft 16′) - III

Finale

Andante (♪ = 76)




a tempo
rit.
(add V.H.)
I (add Gamba) - III
mf
III
cresc.
(32' in)
pp
(reduce)
I
ppp
rit.
I
(Unda Maris only)
III
I
(uncoupled)

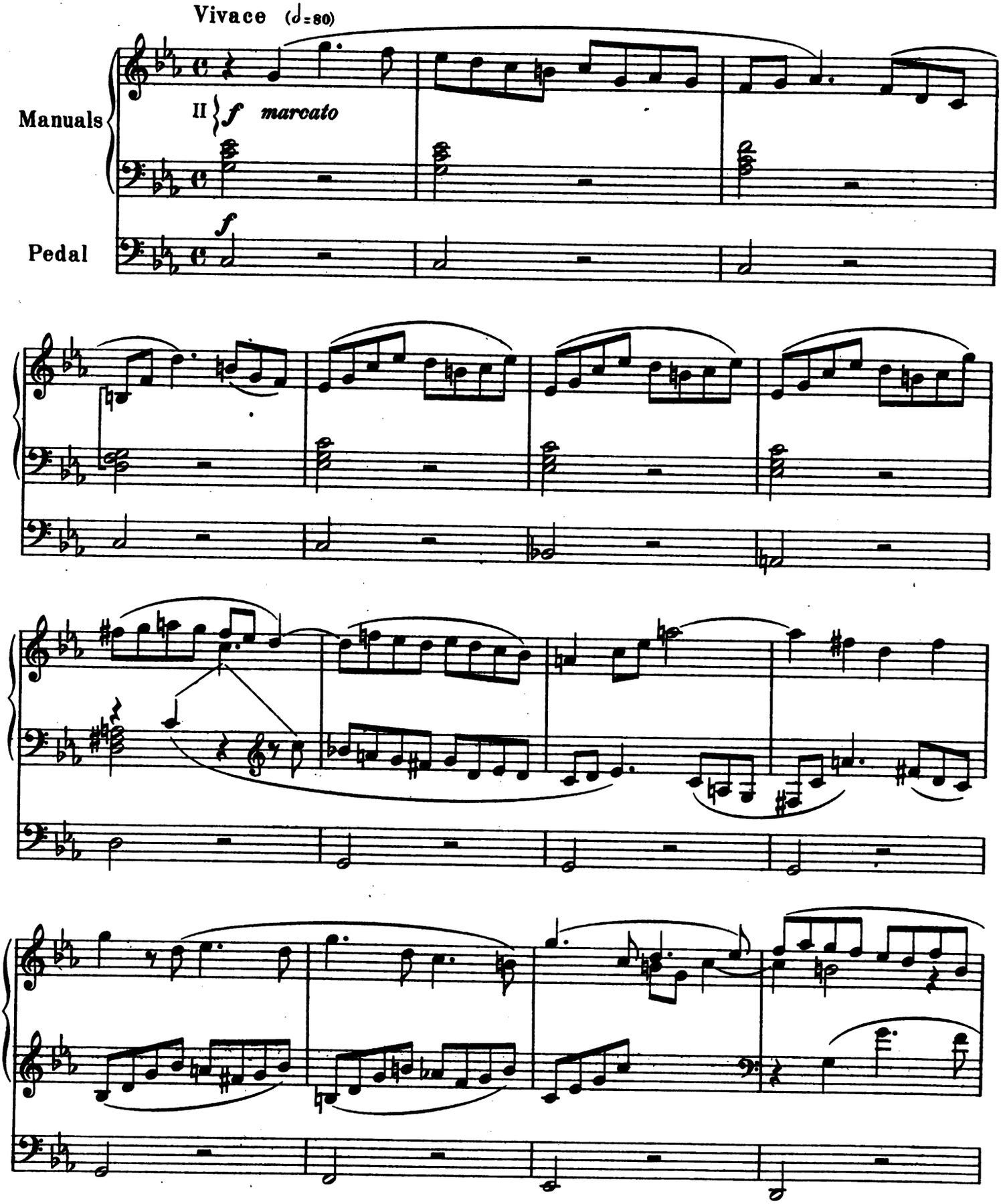
Prelude and Fugue

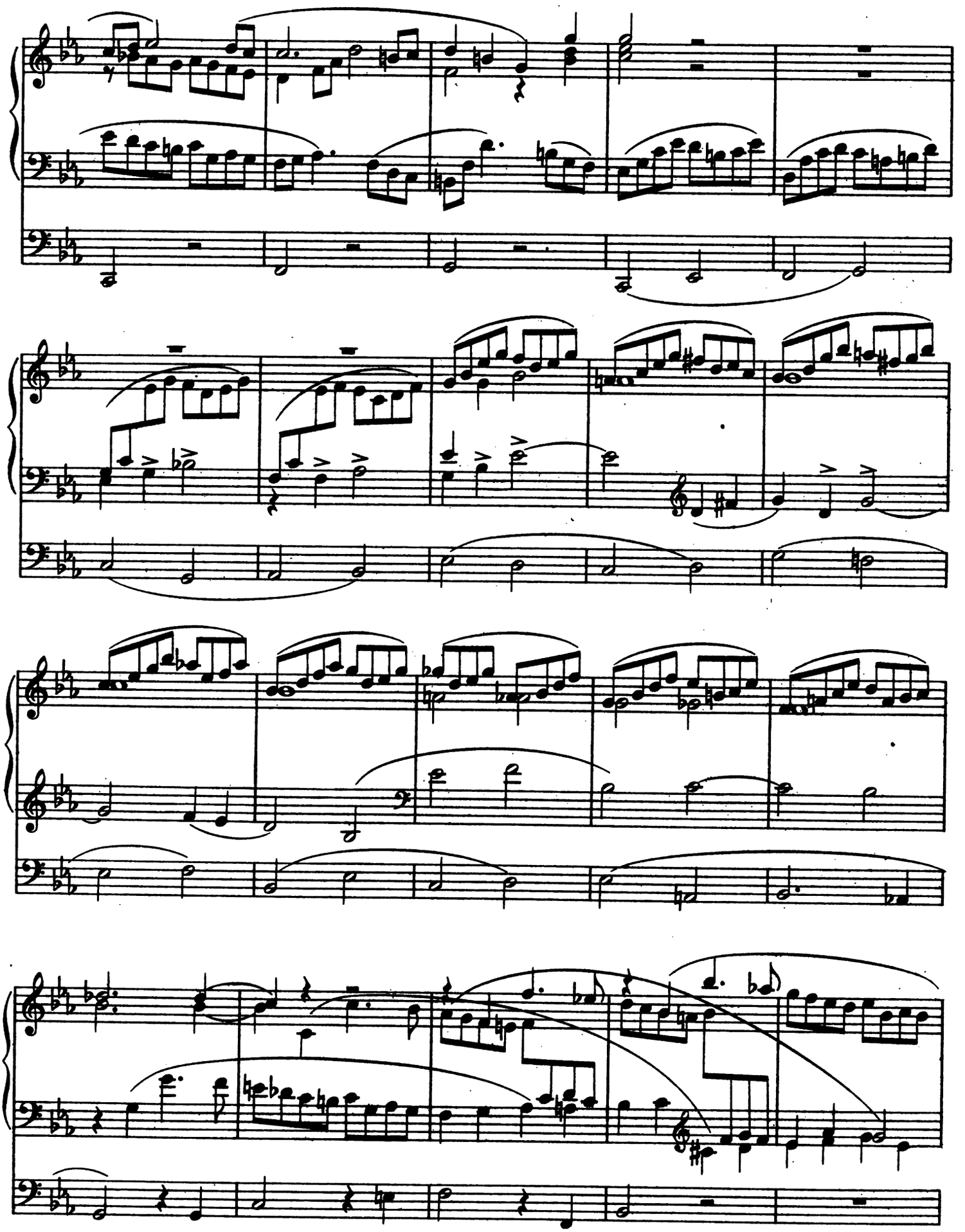
No. 1

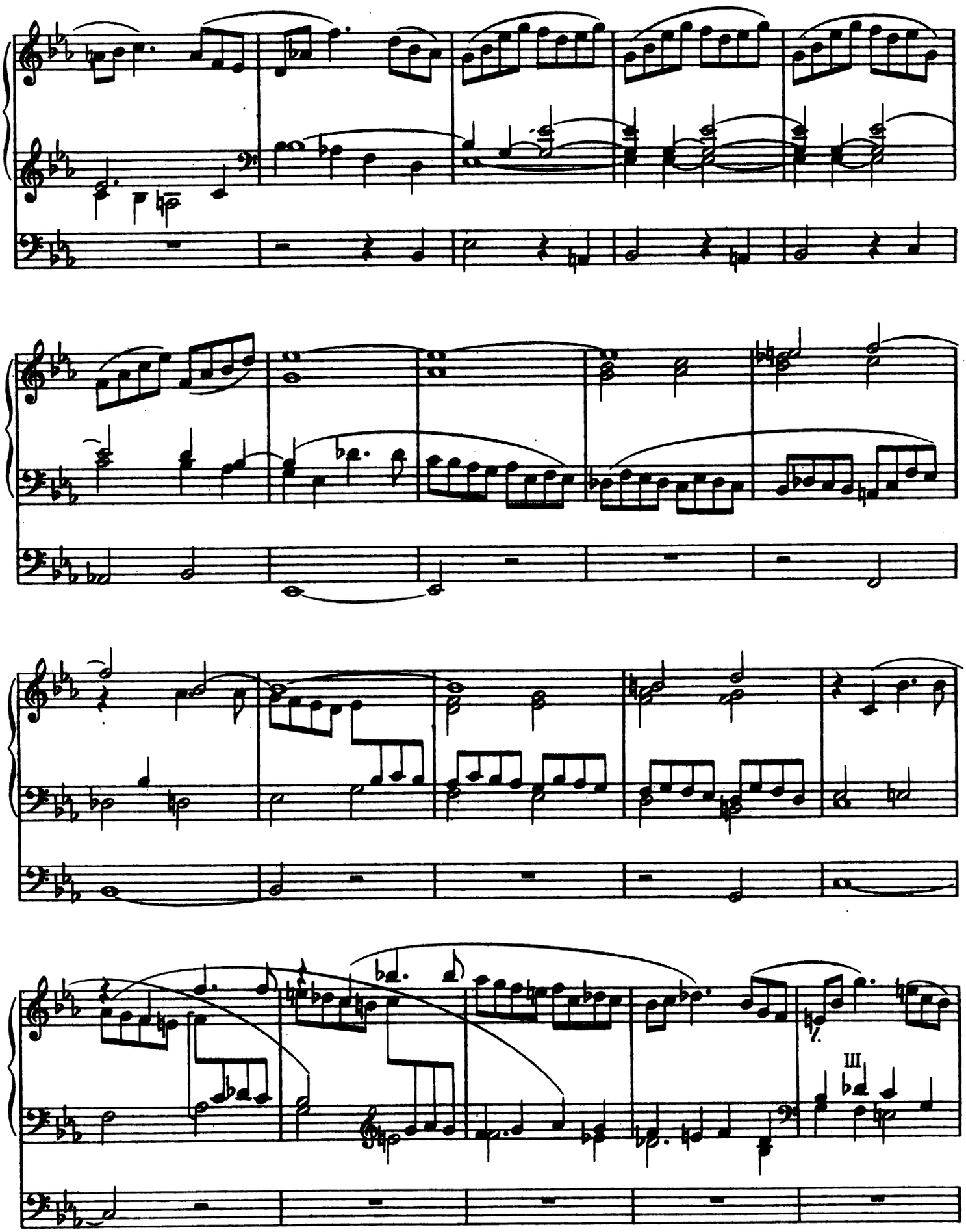
C Minor

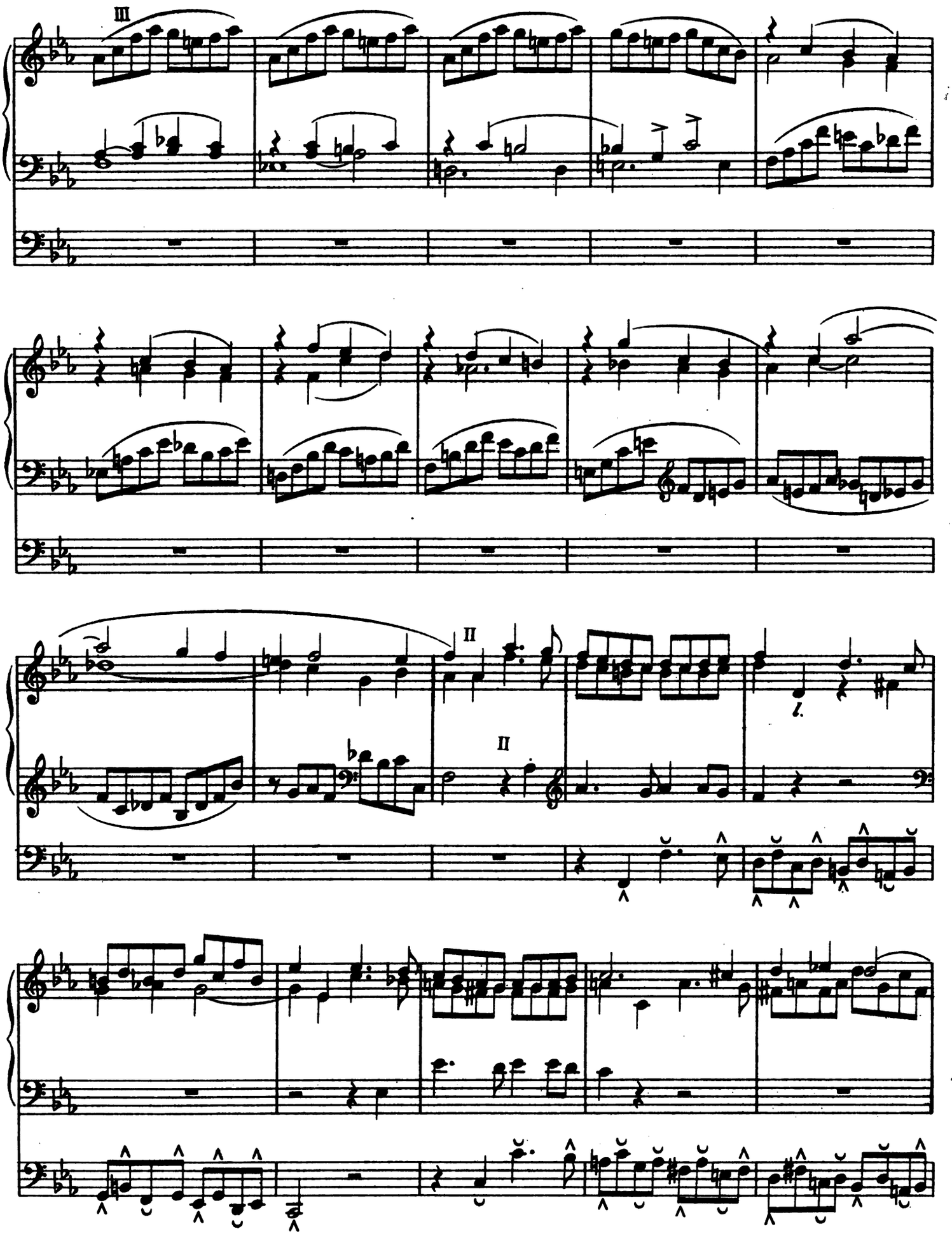
IV (Reeds *fff*)
III (Full)
II (Diapasons 8′ & Flute 4′) - III
Pedal (Full, without Reeds) - II & III

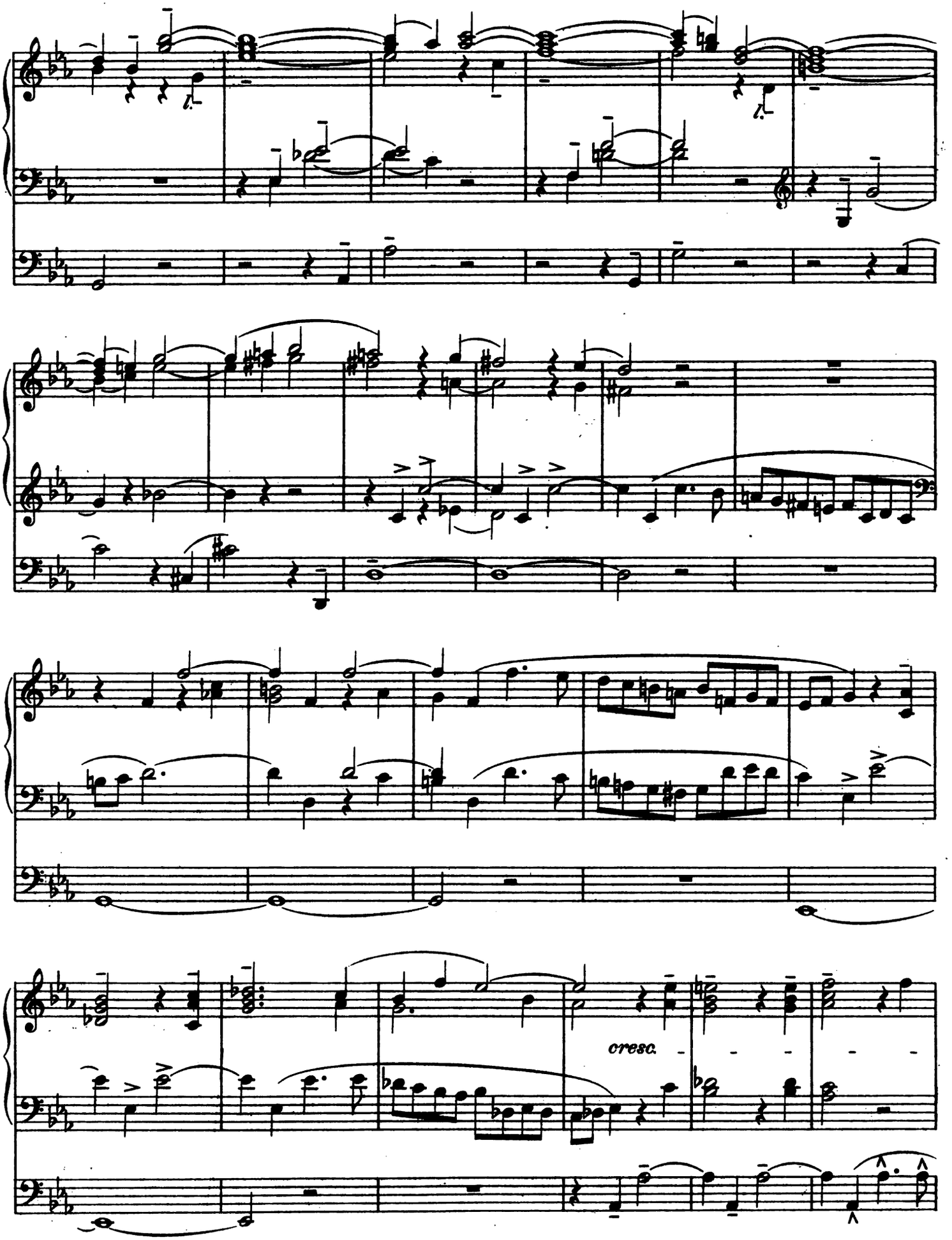
Vivace (♩ = 80)

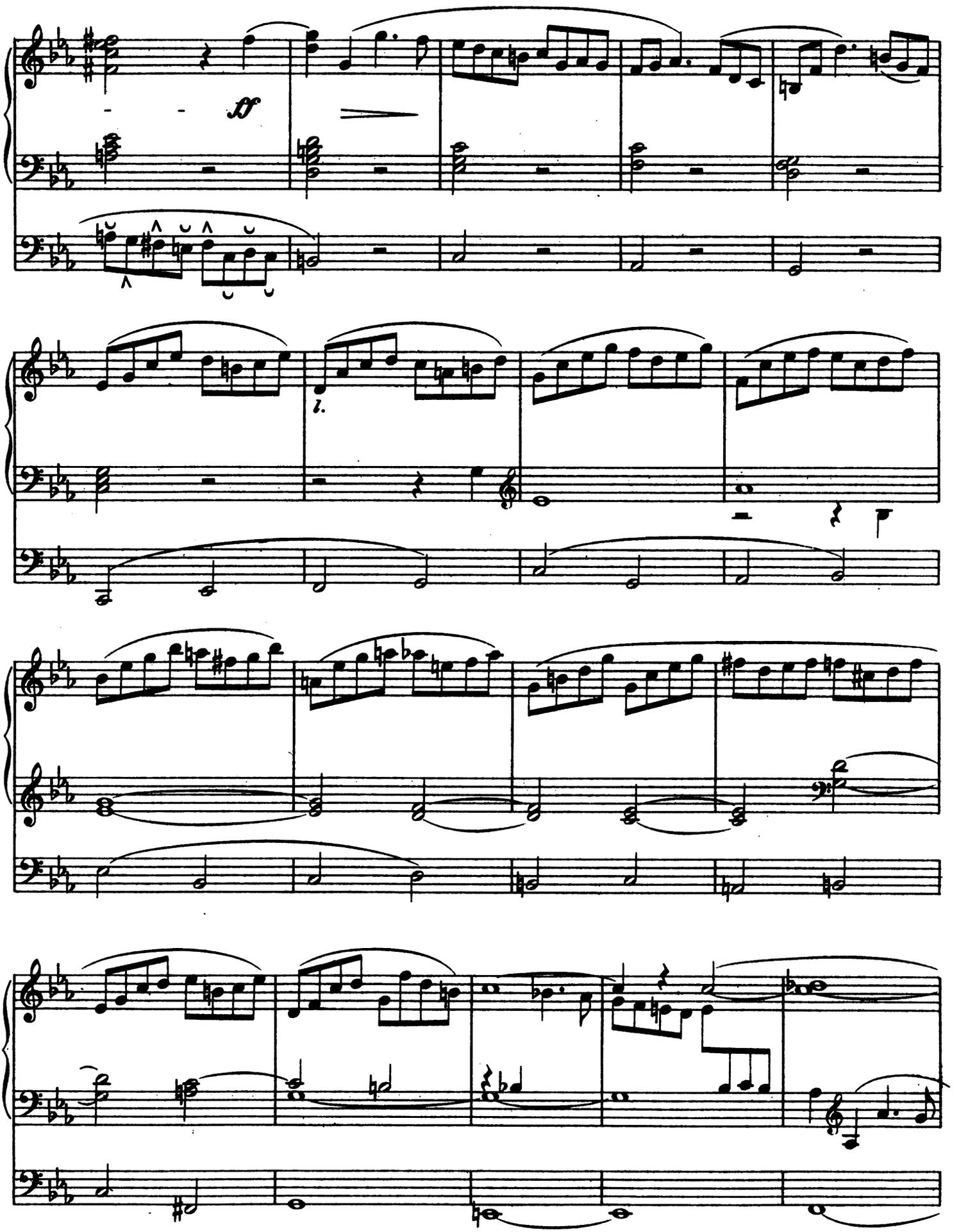


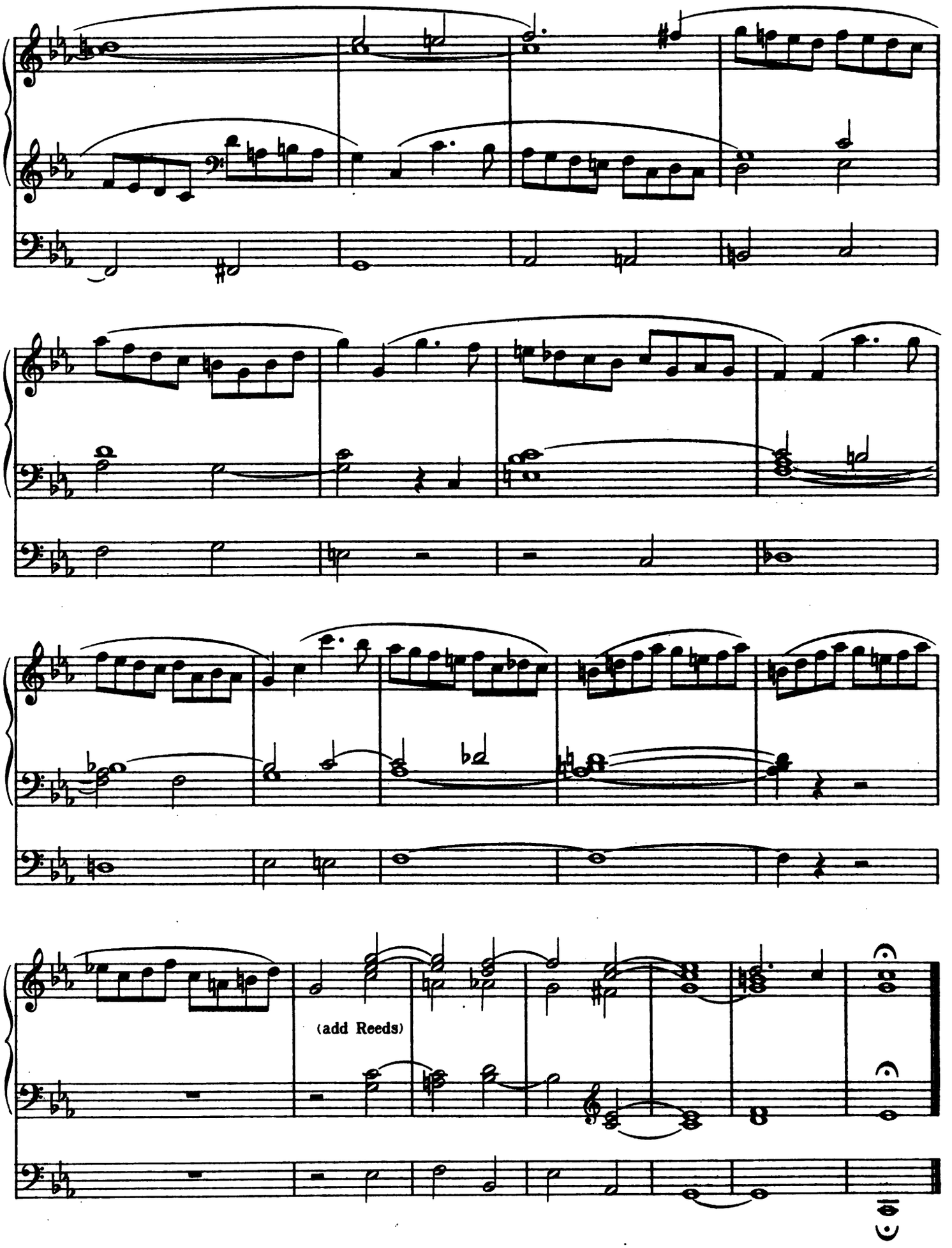



III

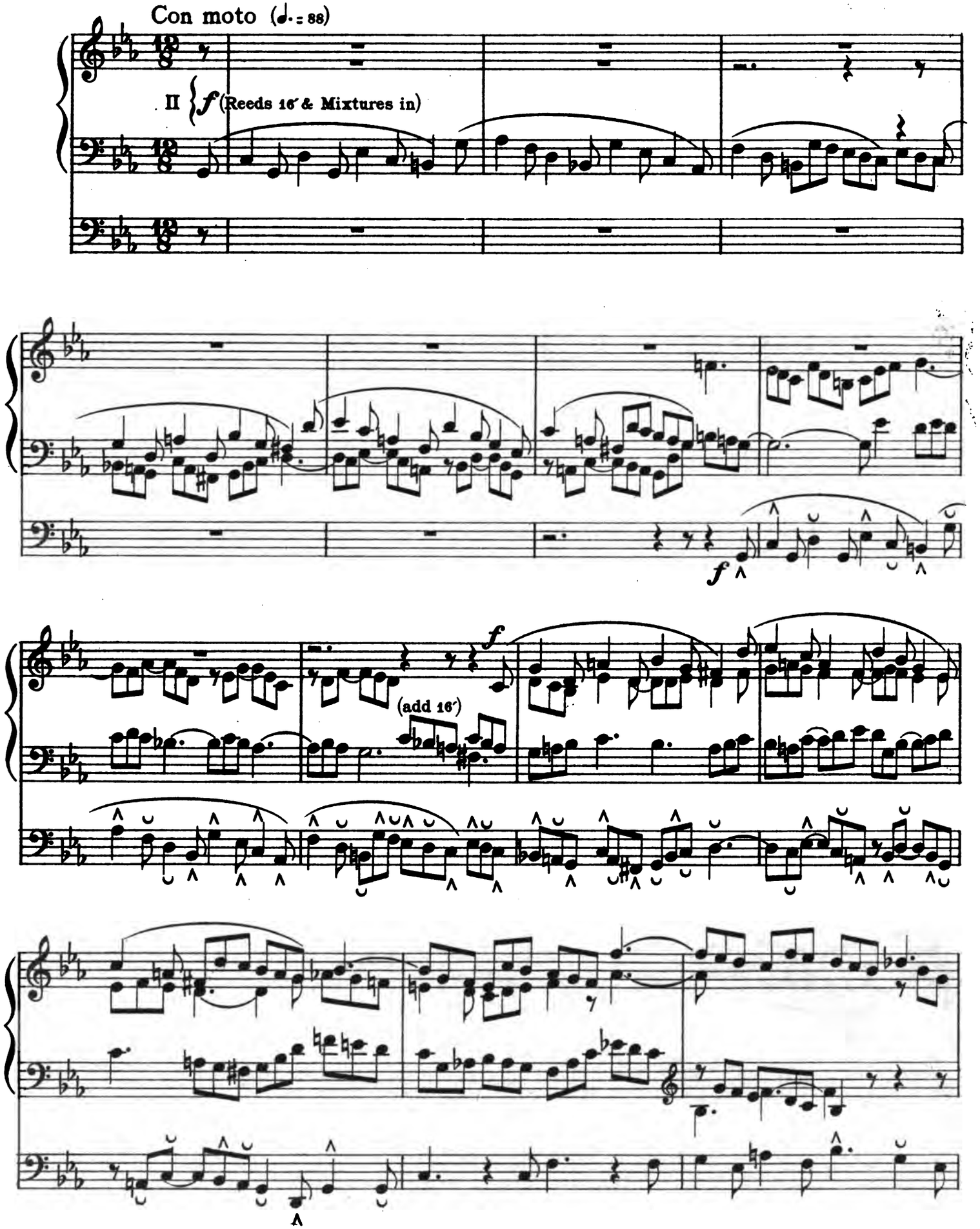

III
II
II
l.

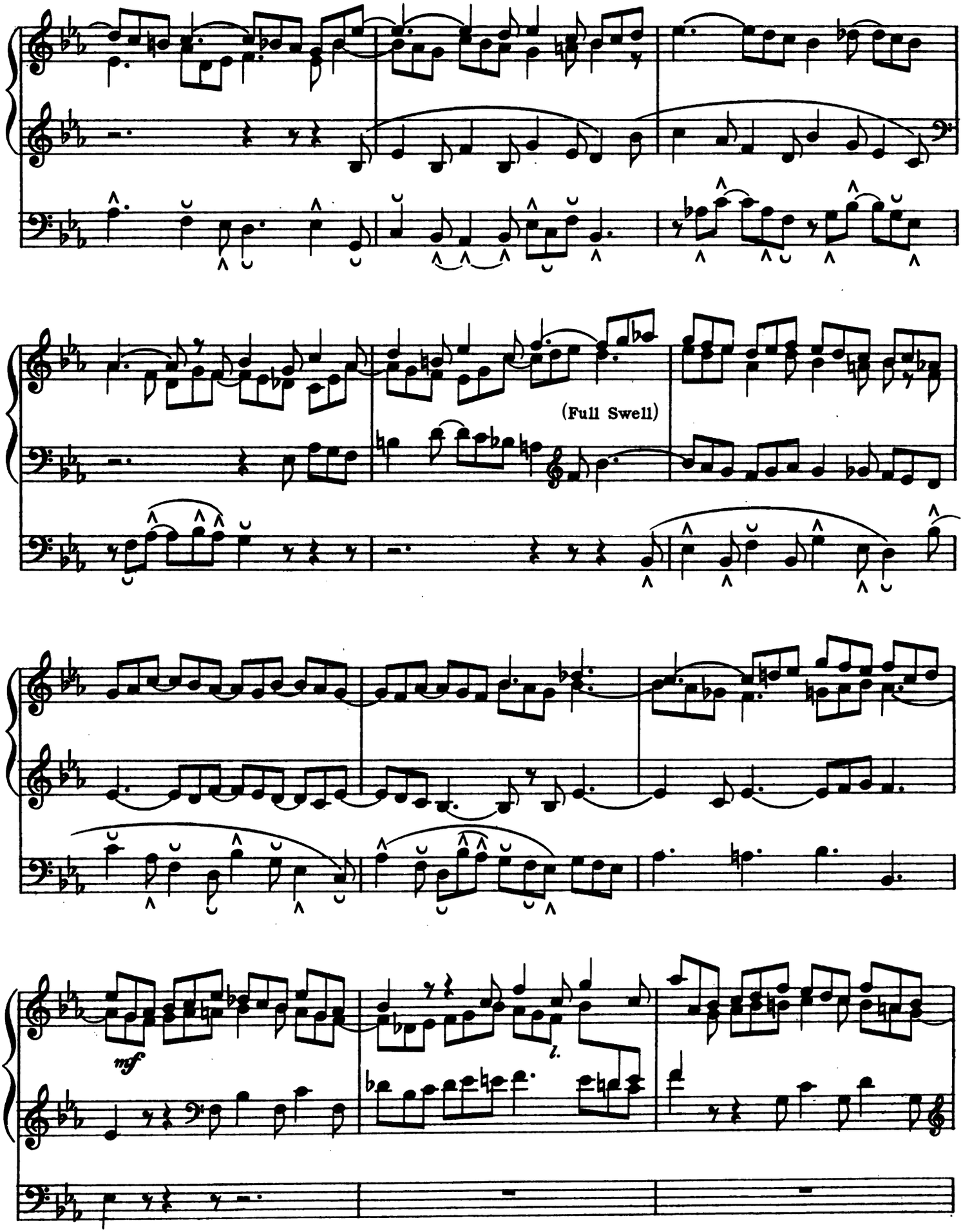

cresc.

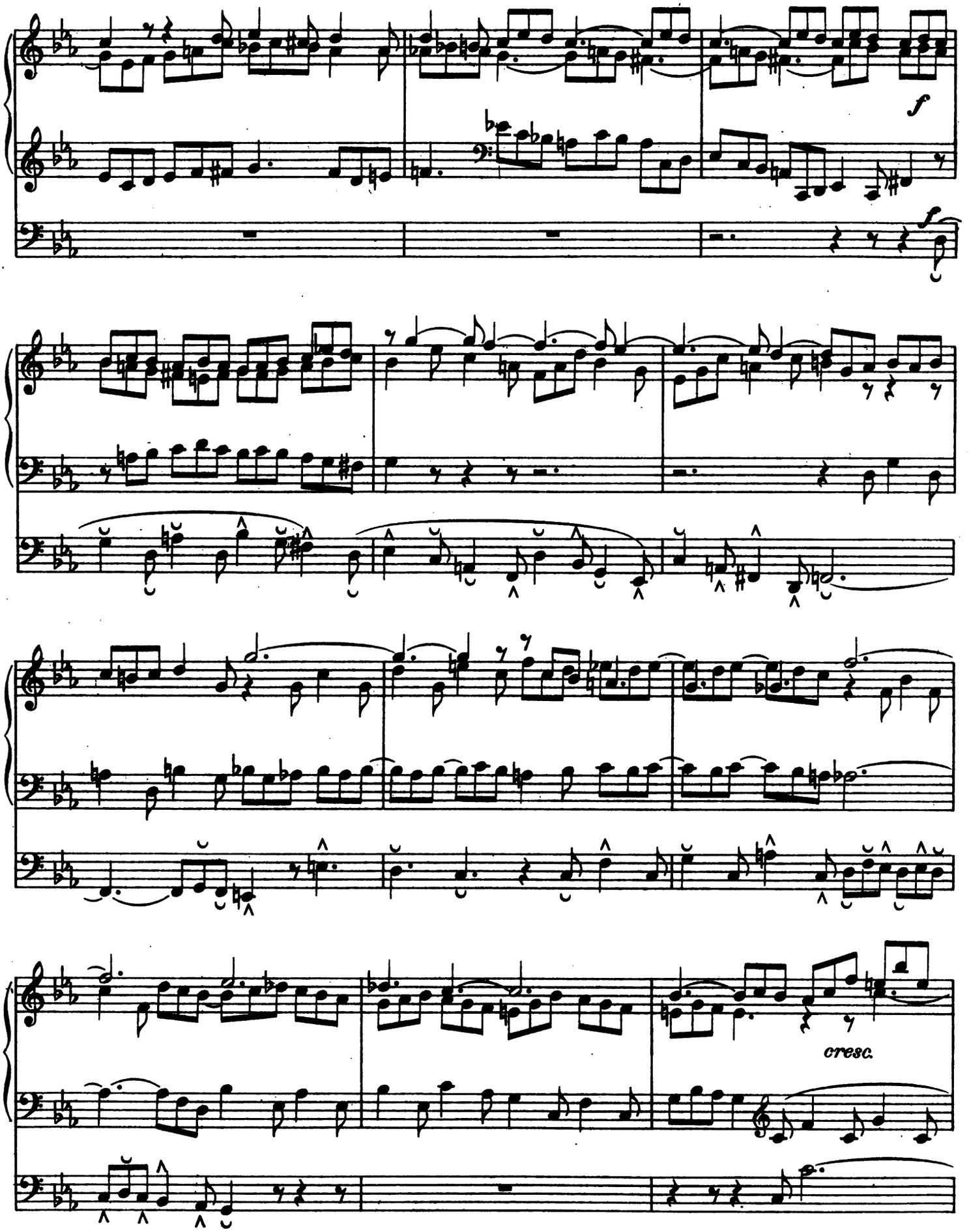

ff
1.

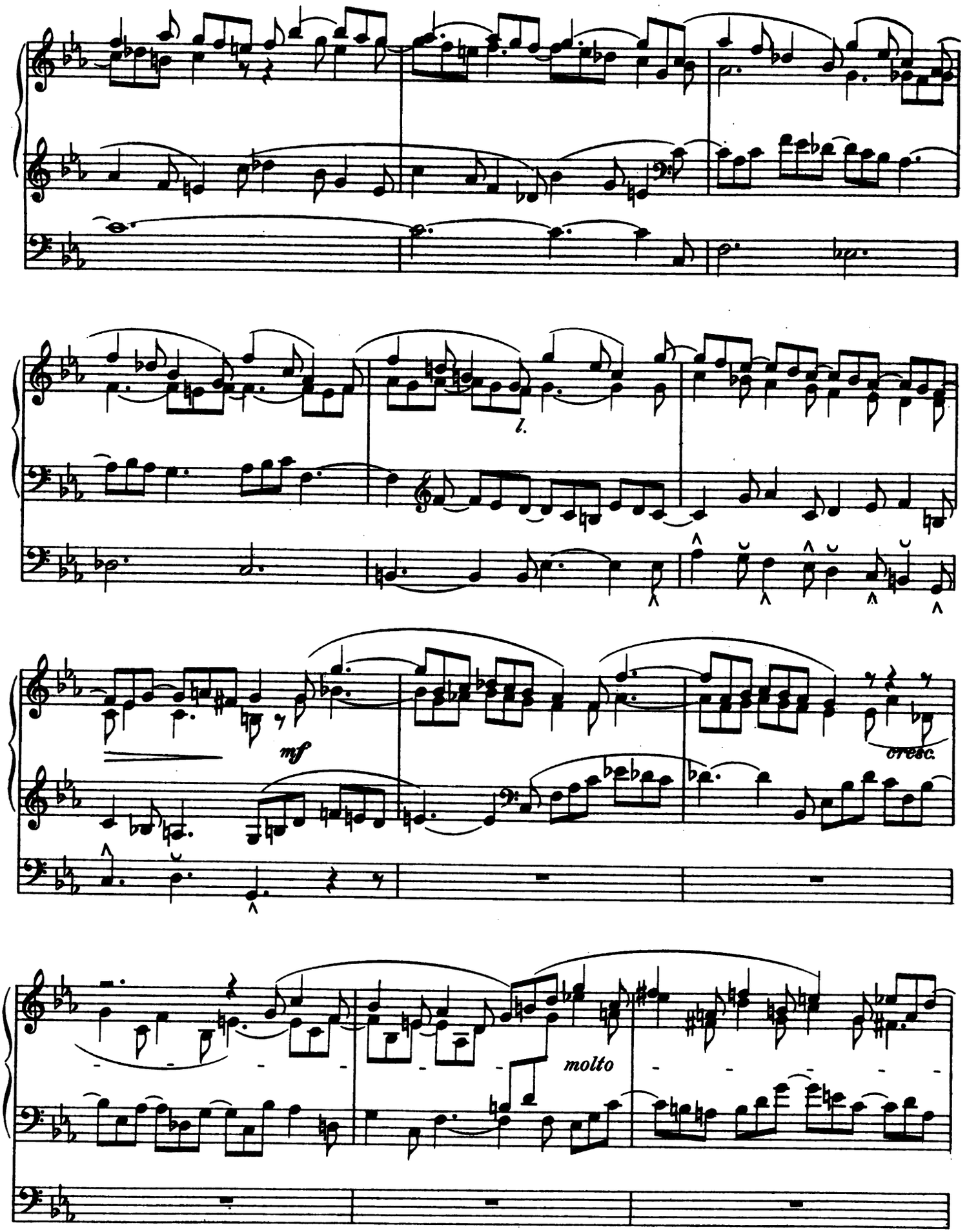

(add Reeds)

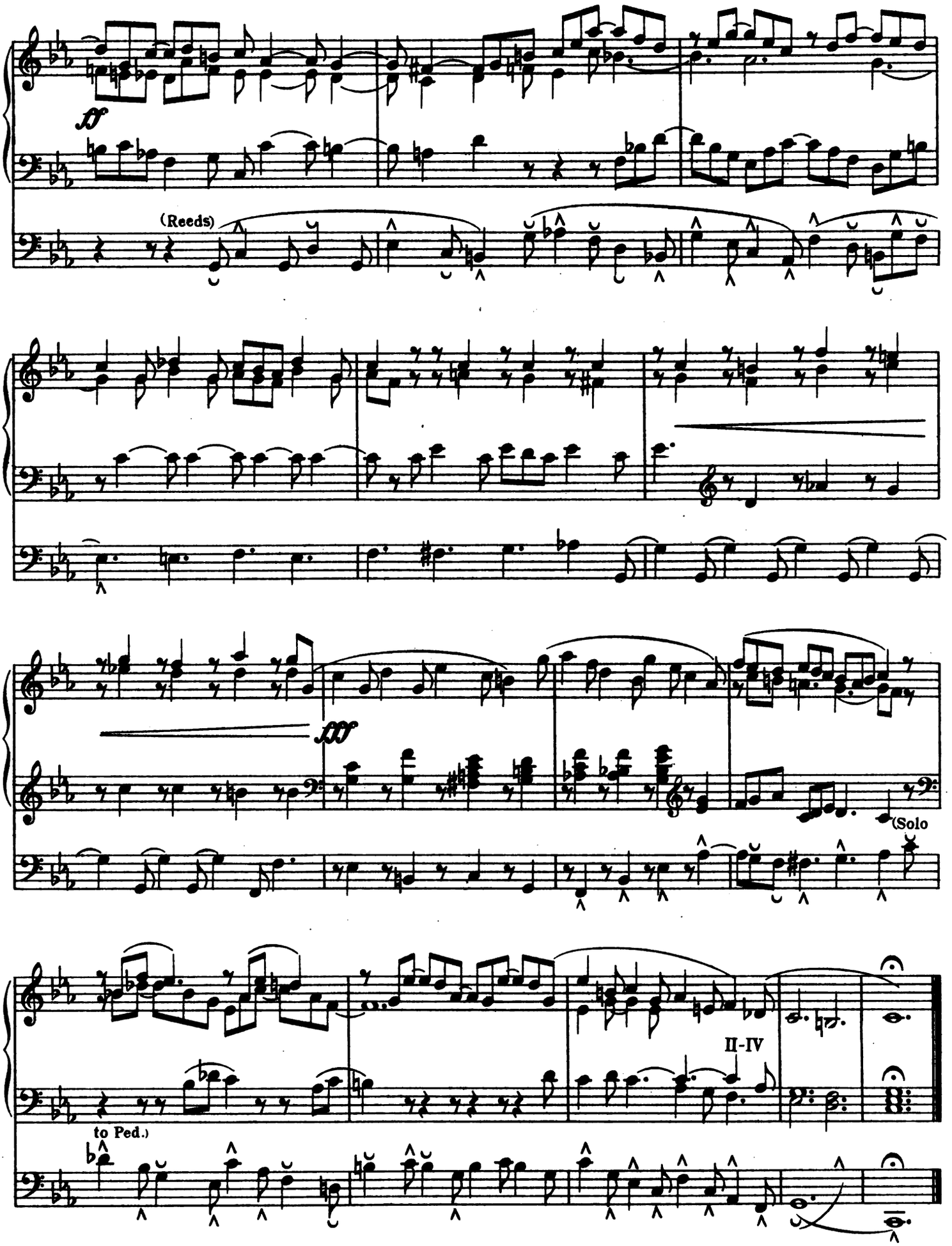
Fuga




(Full Swell)
mf


f
f
cresc.


l.
mf
cresc.
molto


(Reeds)
(Solo
II-IV
to Ped.)

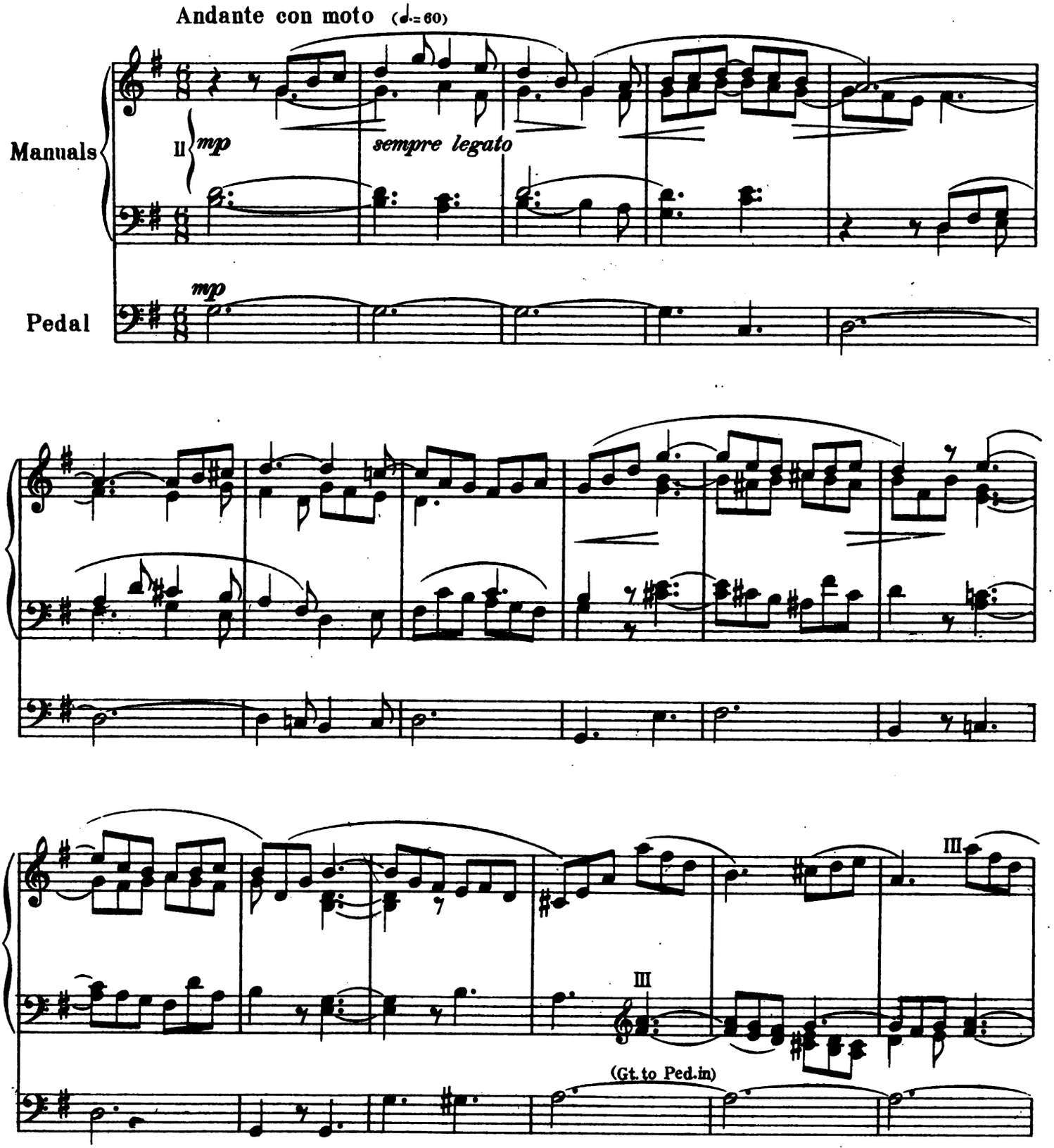
Prelude and Fugue

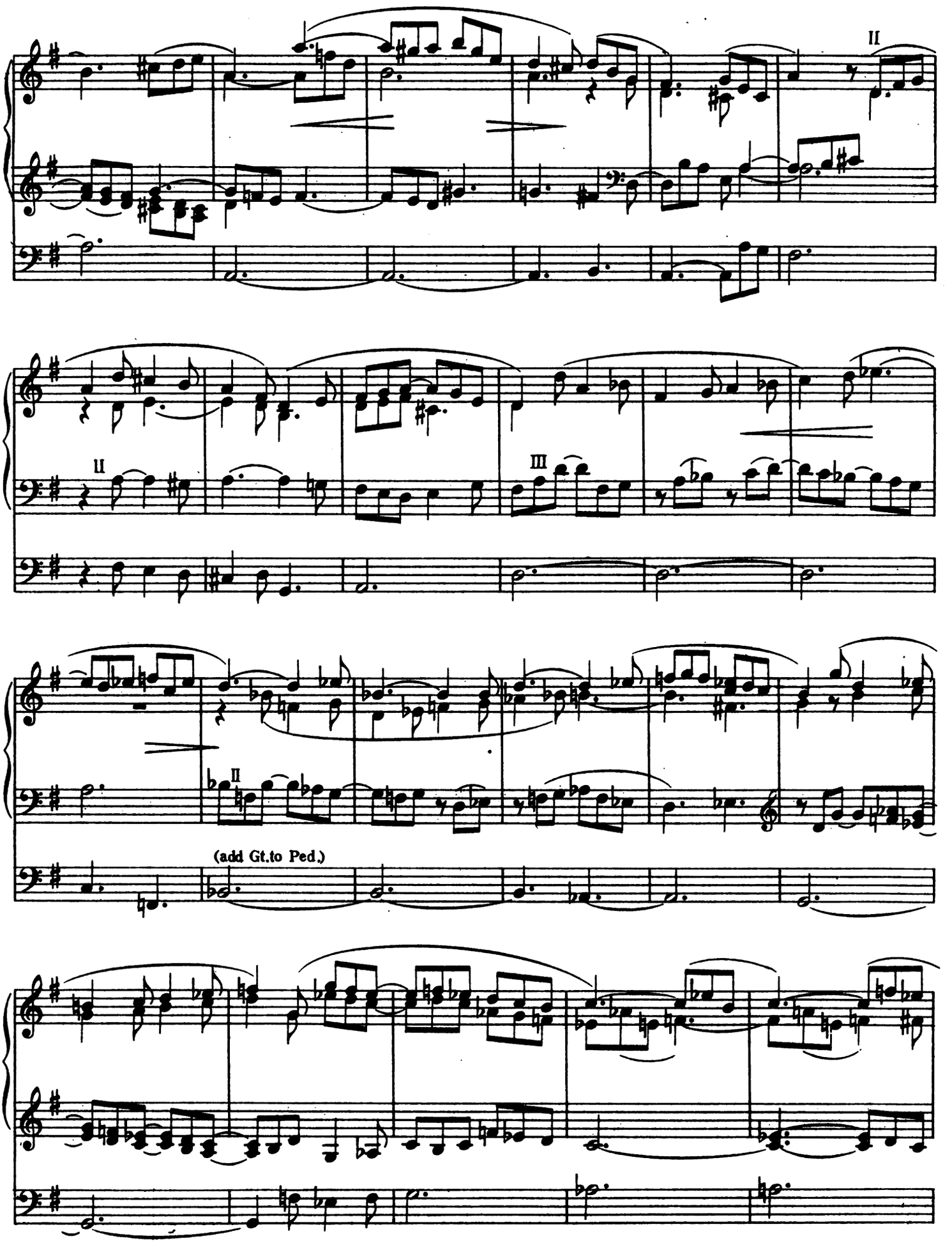
IV (Reeds *fff*)
III (Soft 8′ & 4′)
II (Wald-Flöte 8′) - III
Pedal (Soft 16′ & 8′) - II & III

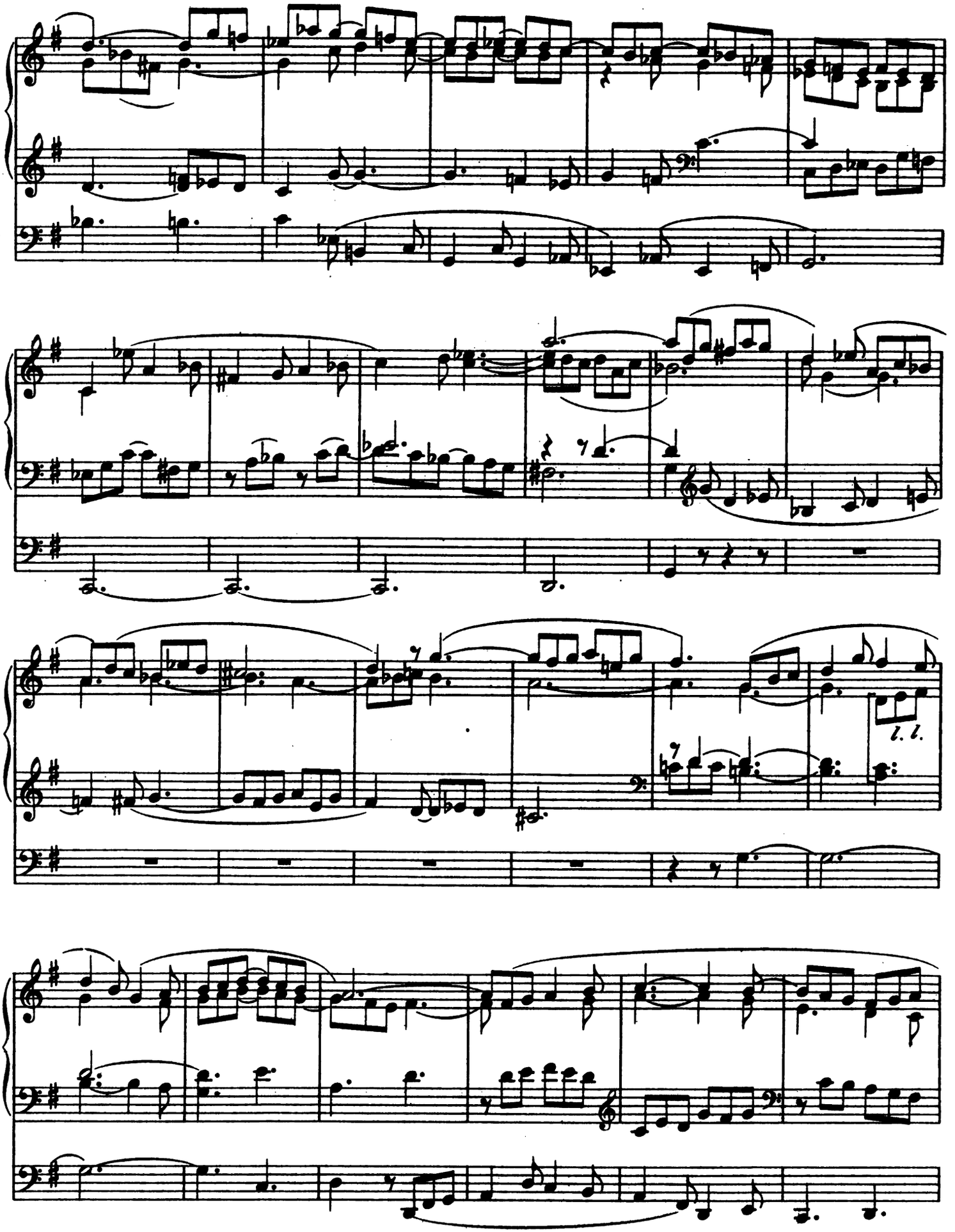
No. 2

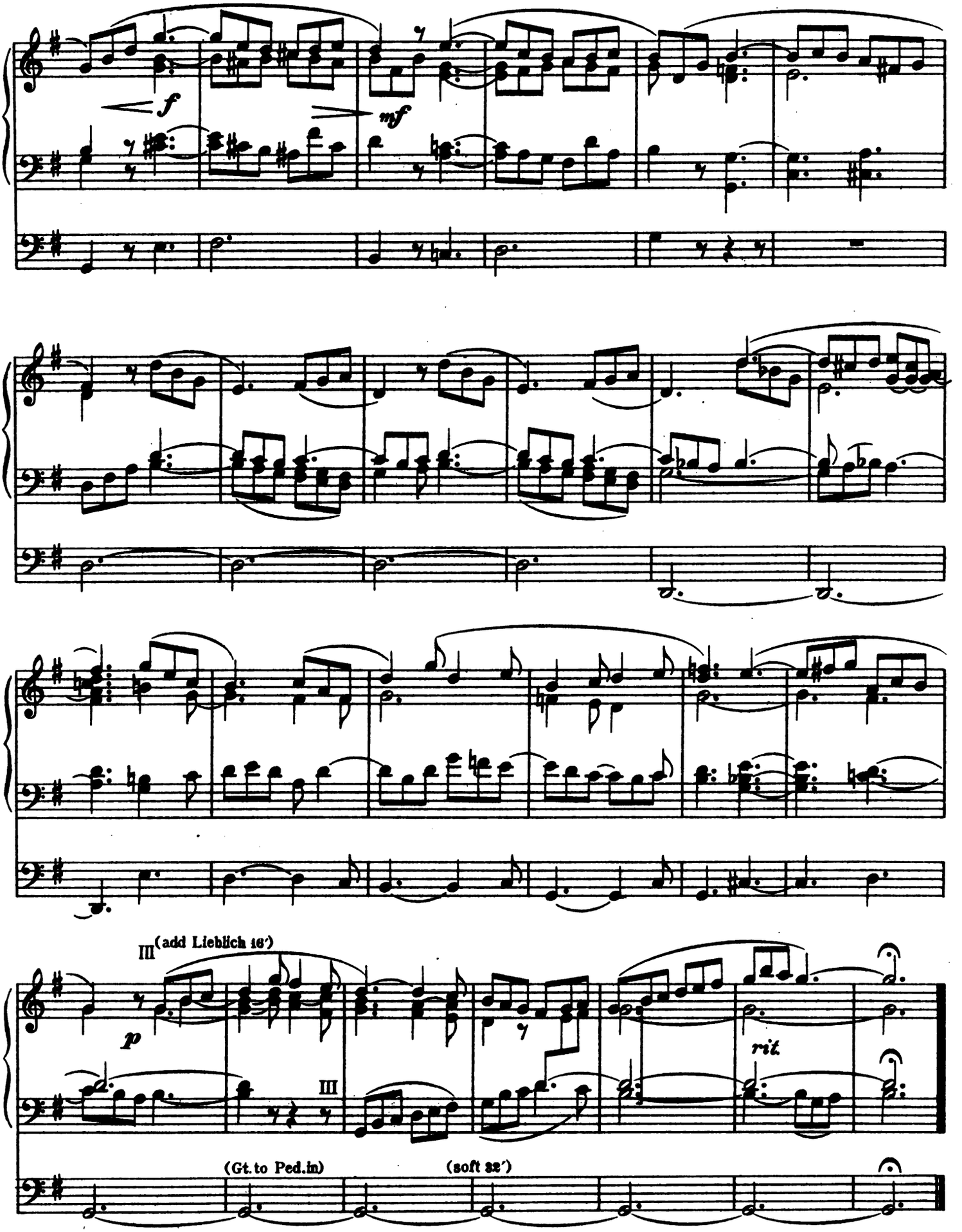
G Major

Andante con moto (♩. = 60)



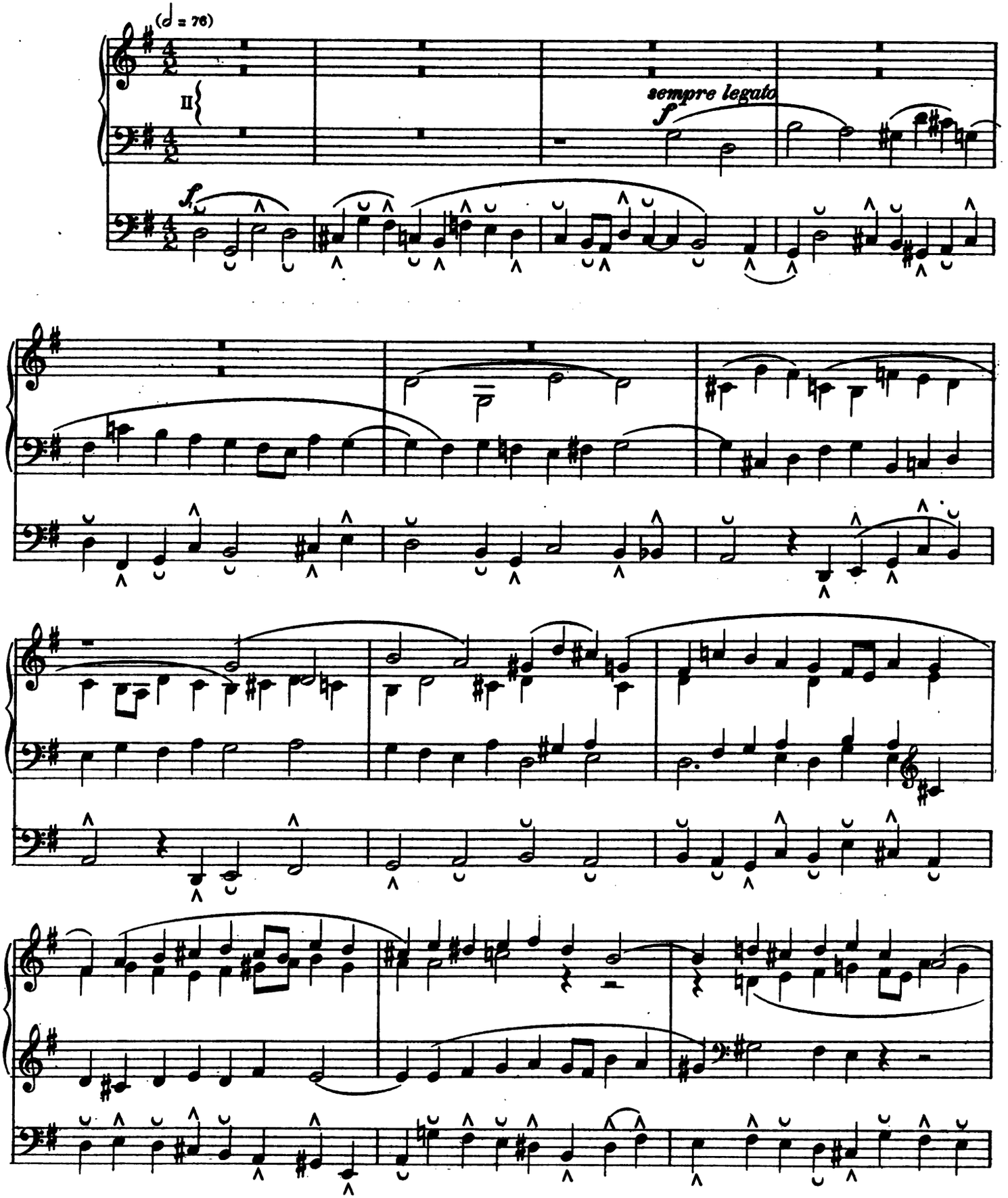

II
II
III
II
(add Gt.to Ped.)

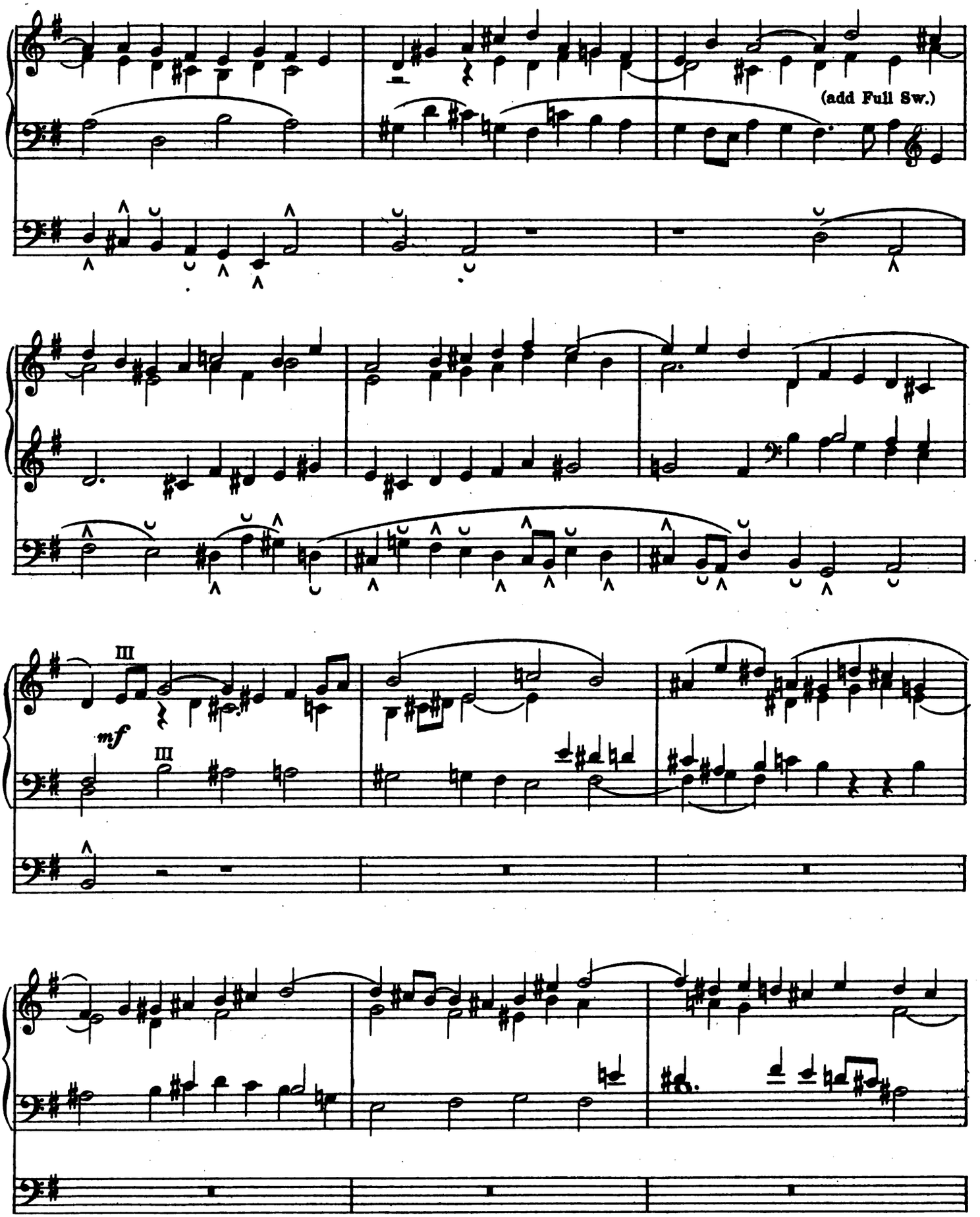


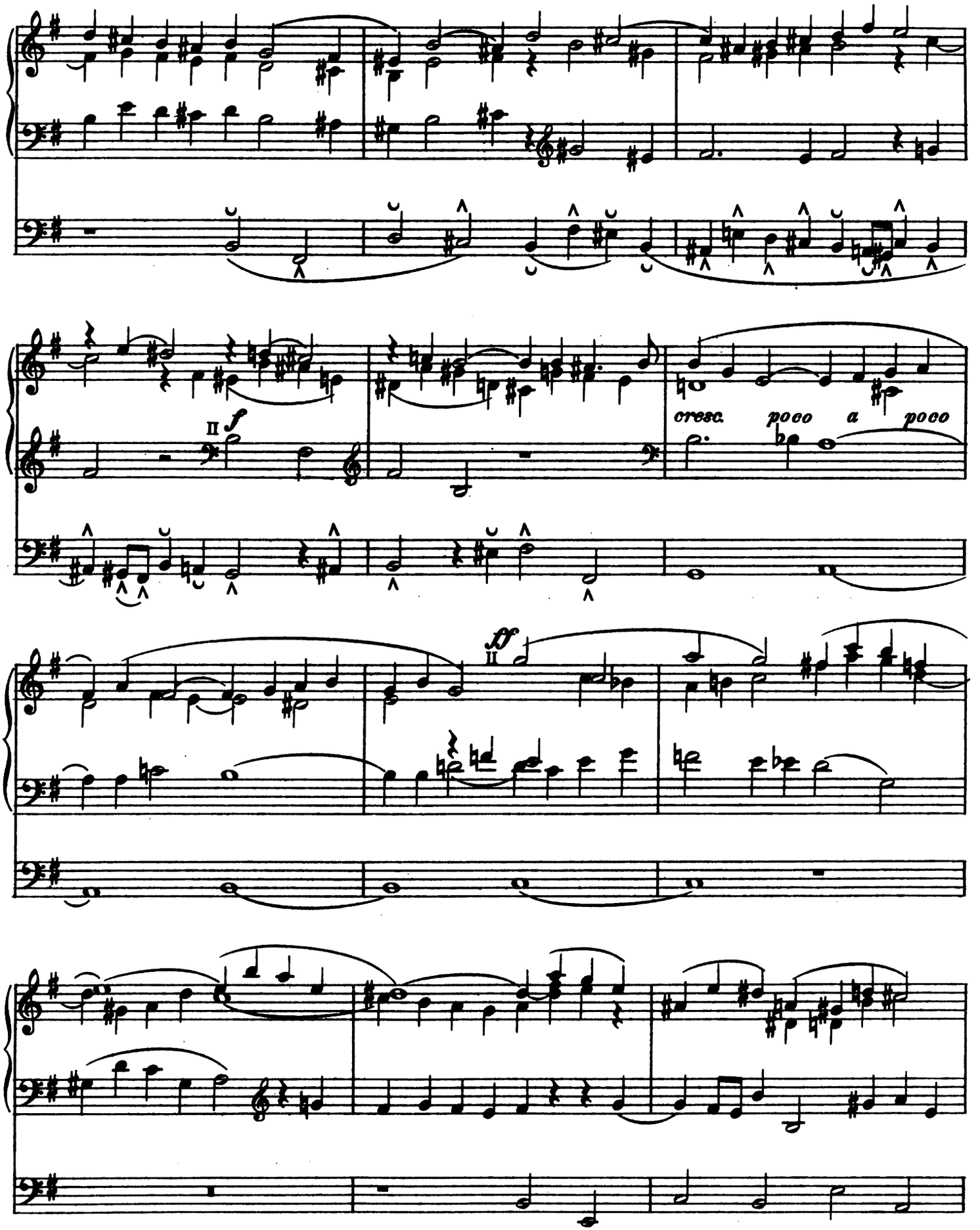

f
mf
III (add Lieblich 16′)
p
III
rit.
(Gt. to Ped. in)
(soft 32′)

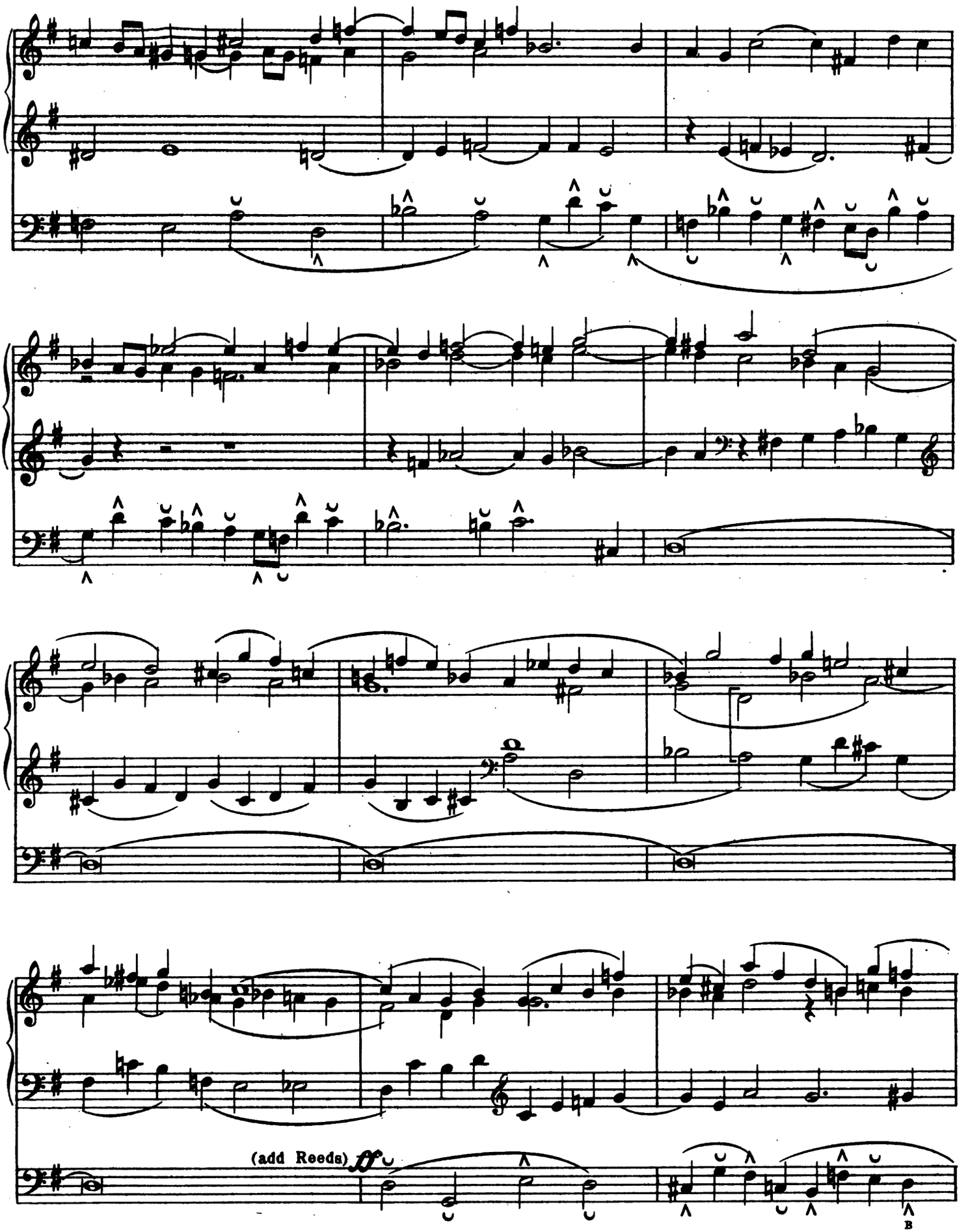
IV (Reeds *fff*)
III (Full, without 16′ or Mixtures)
II (Diapasons 8′ & Flute 4′) – III
Pedal (Full, without Reeds) – II & III

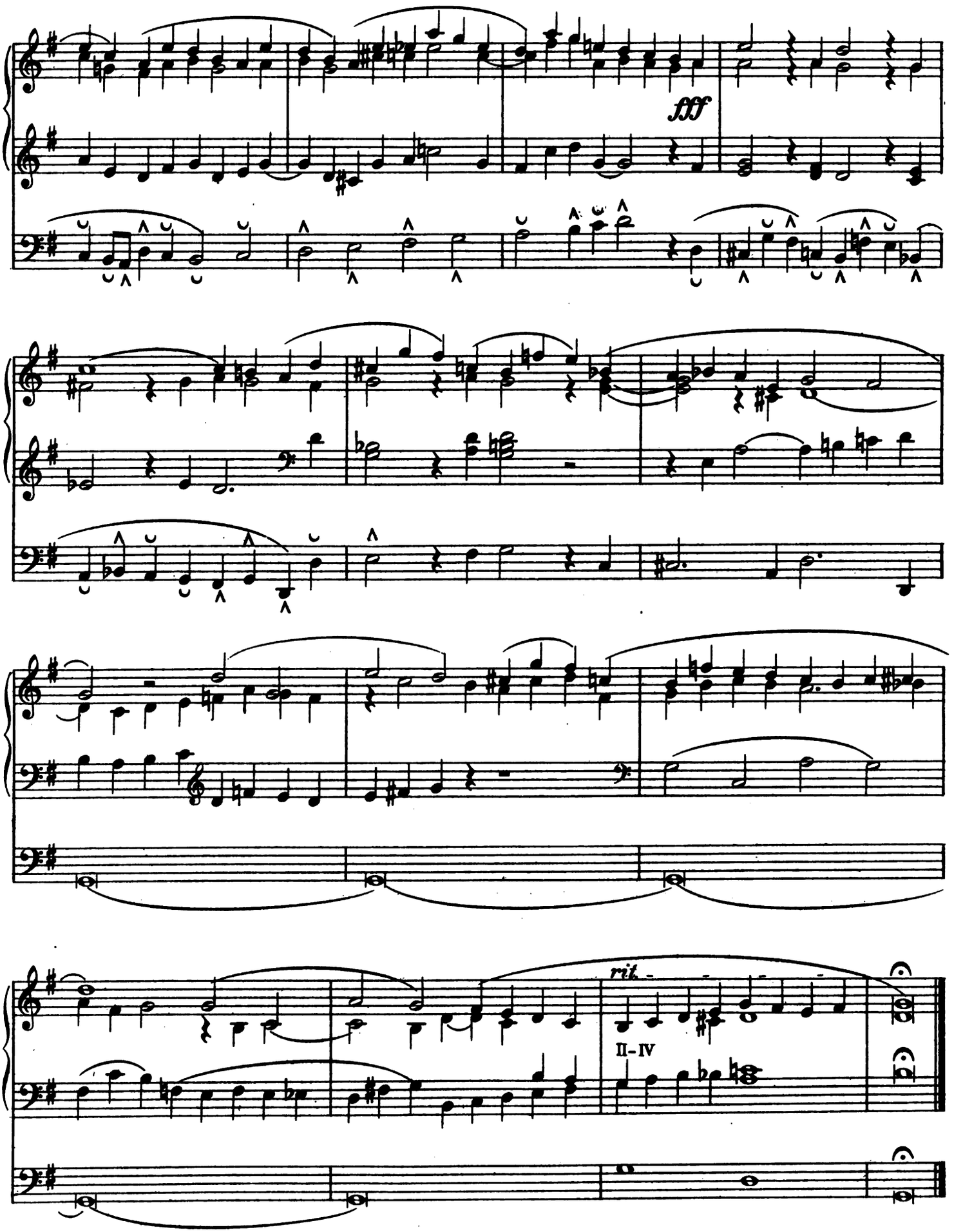
Fuge




(add Full Sw.)
III
mf
III


II f
cresc. poco a poco
ff
II


(add Reeds)
ff
B

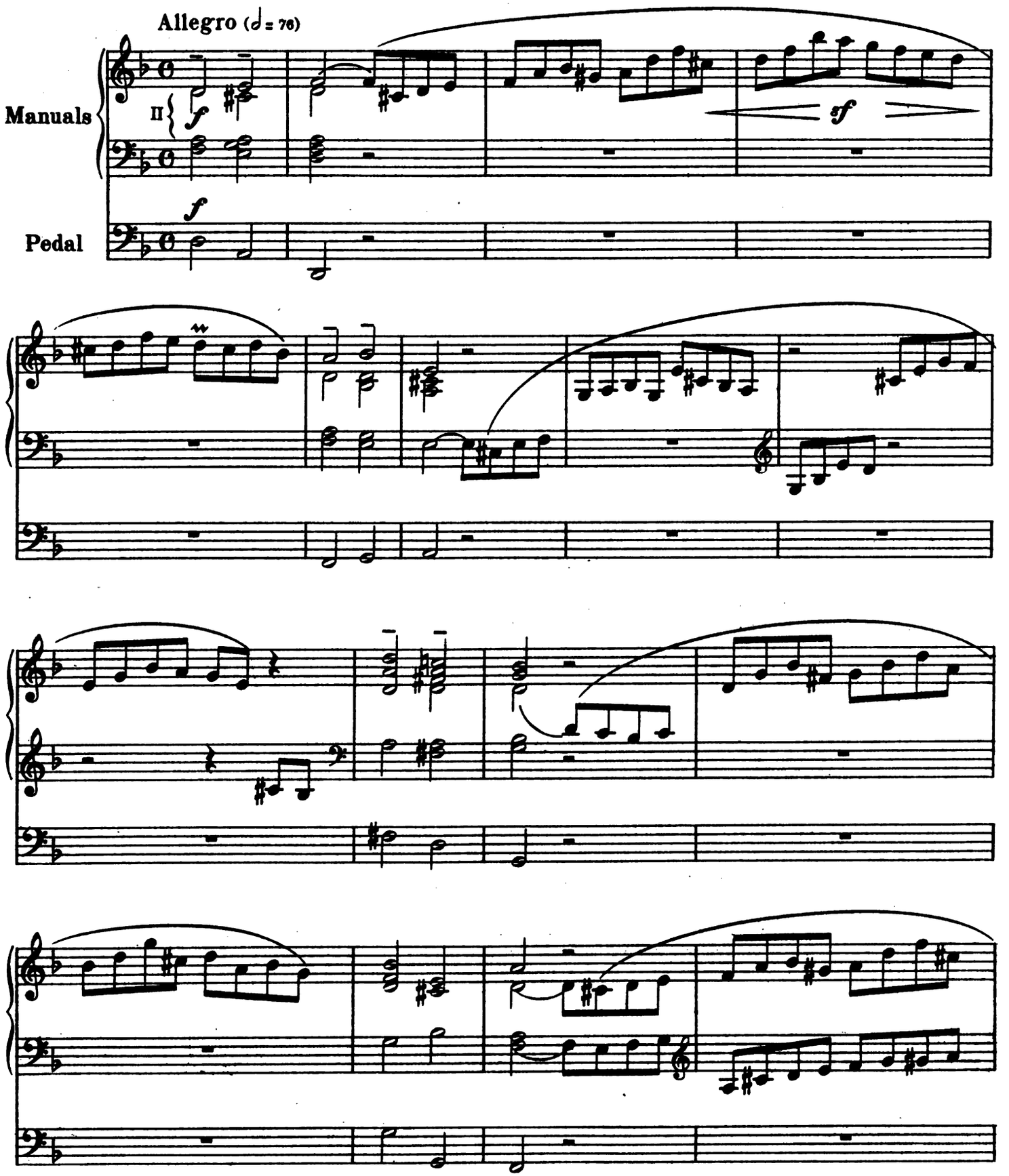

fff
rit.
II-IV

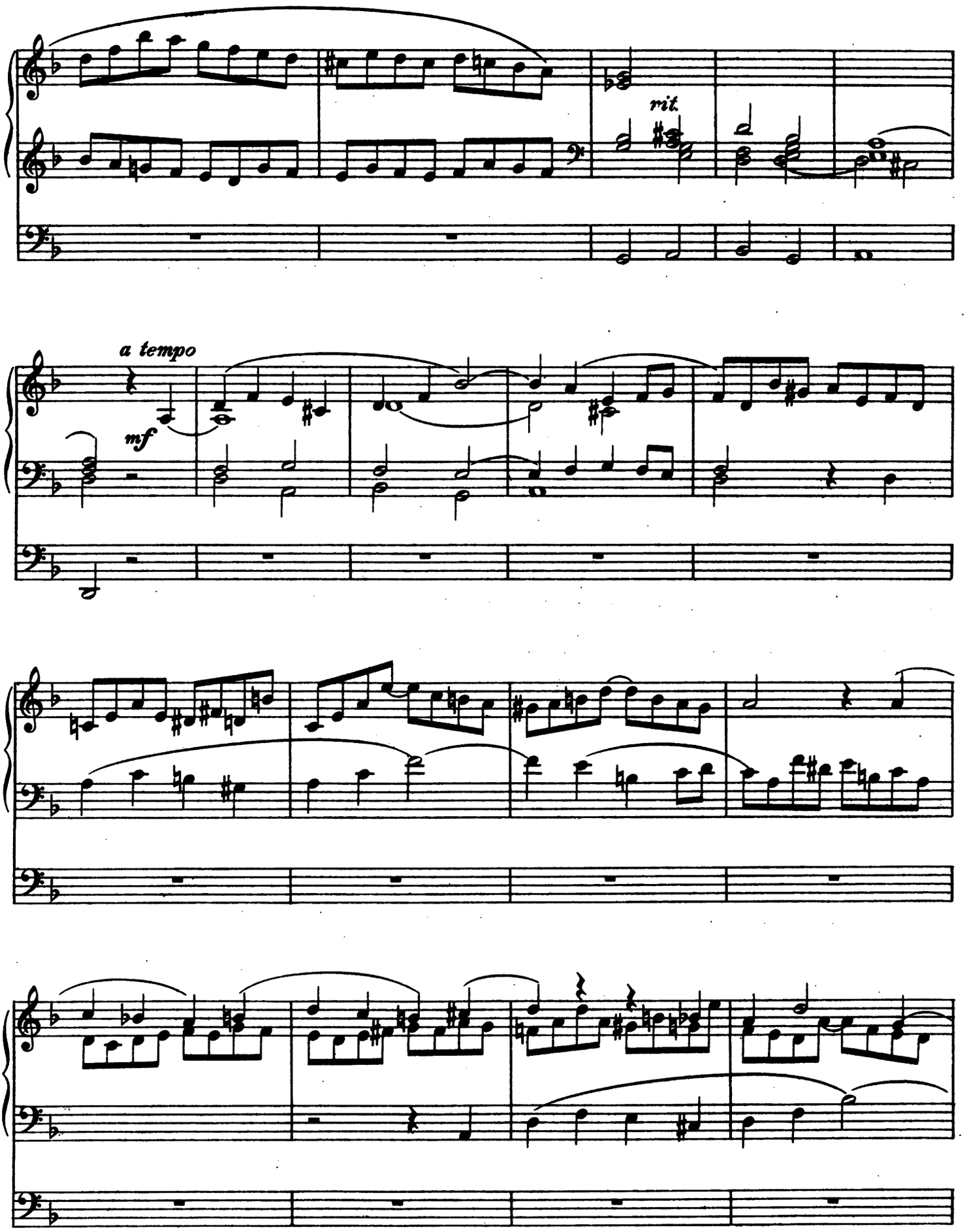
Prelude and Fugue

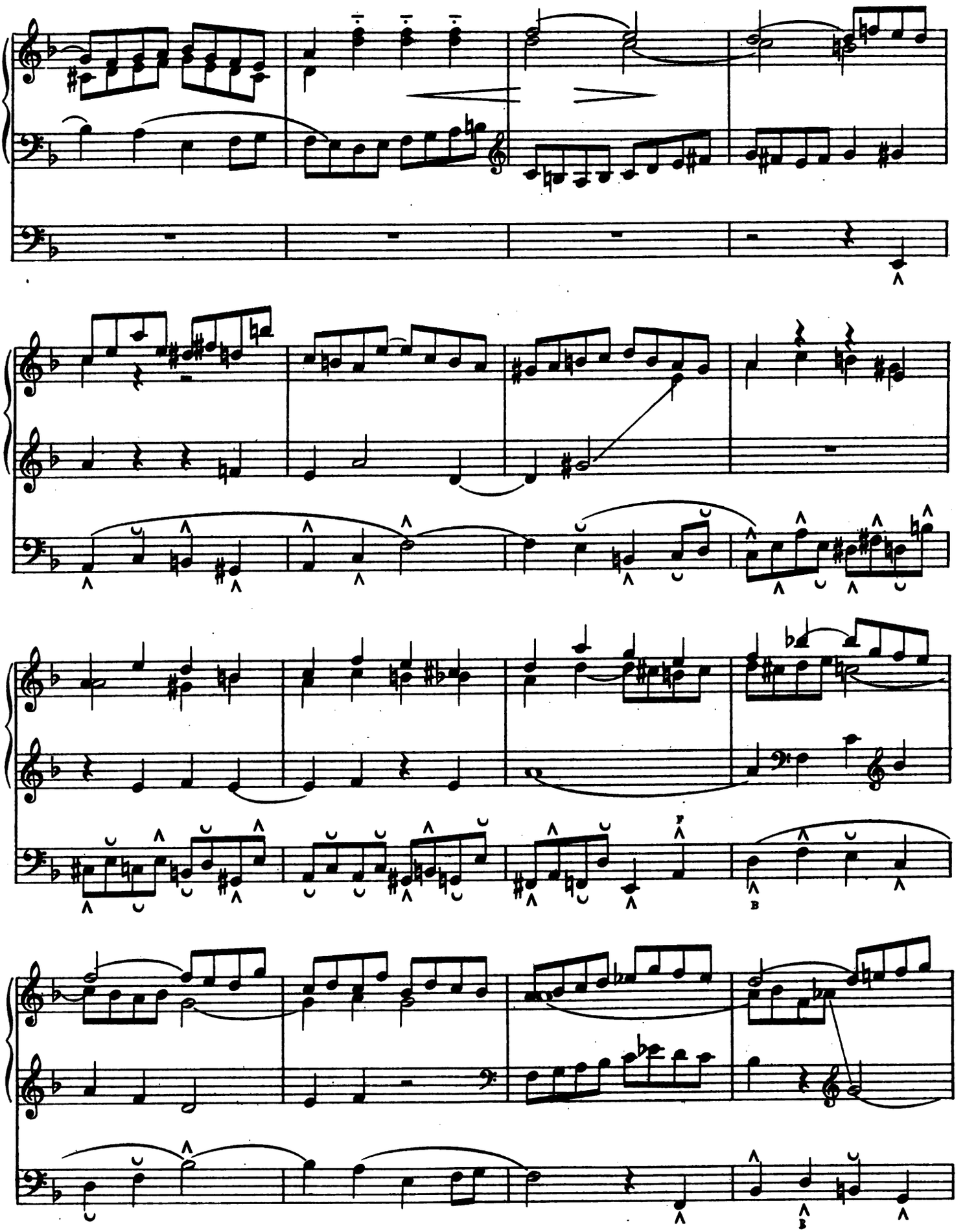
No. 3

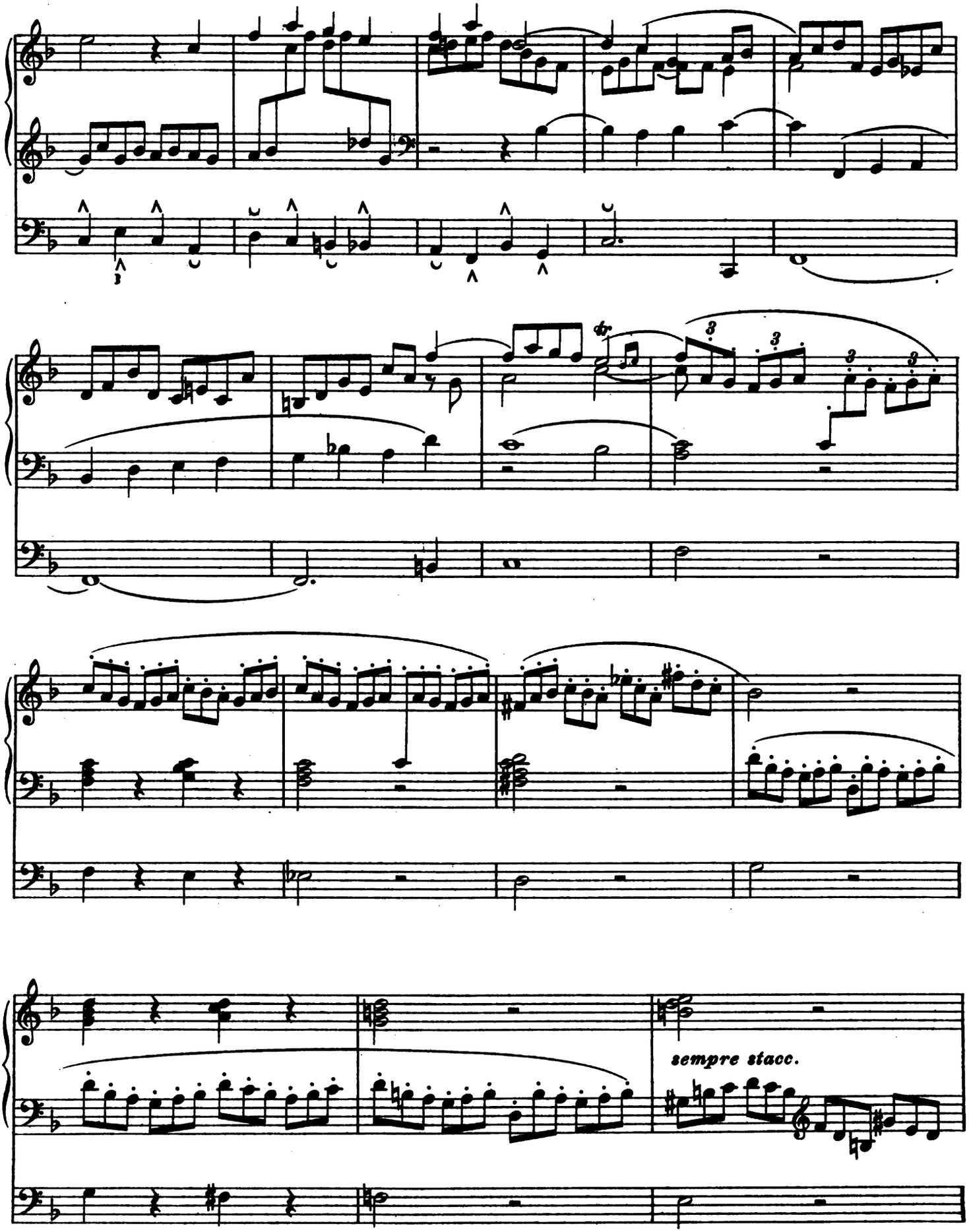
D Minor

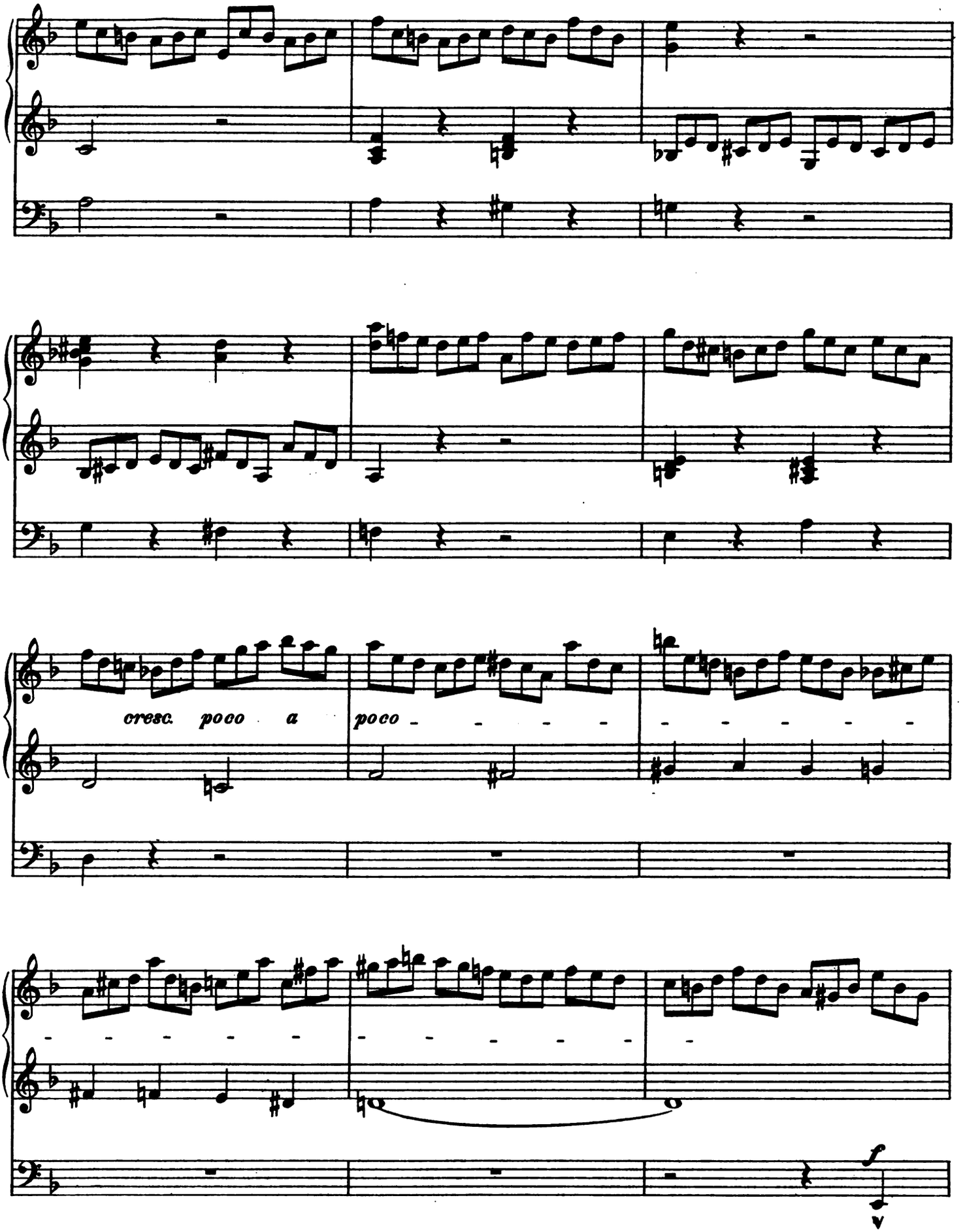
IV (Reeds *fff*)
III (Full)
II (Diapasons 16' & 8') - III
Pedal (Full, without Reeds) - II & III

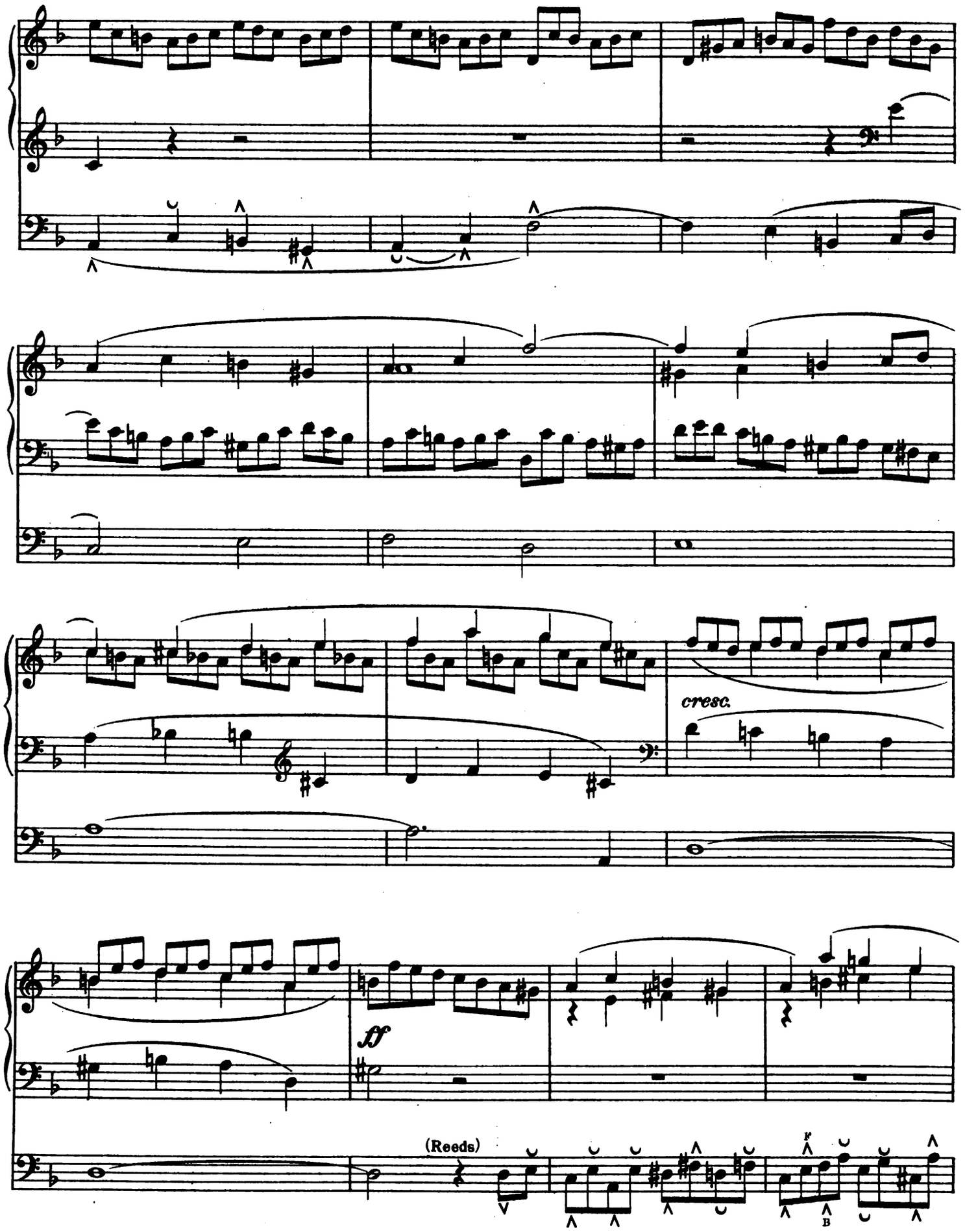


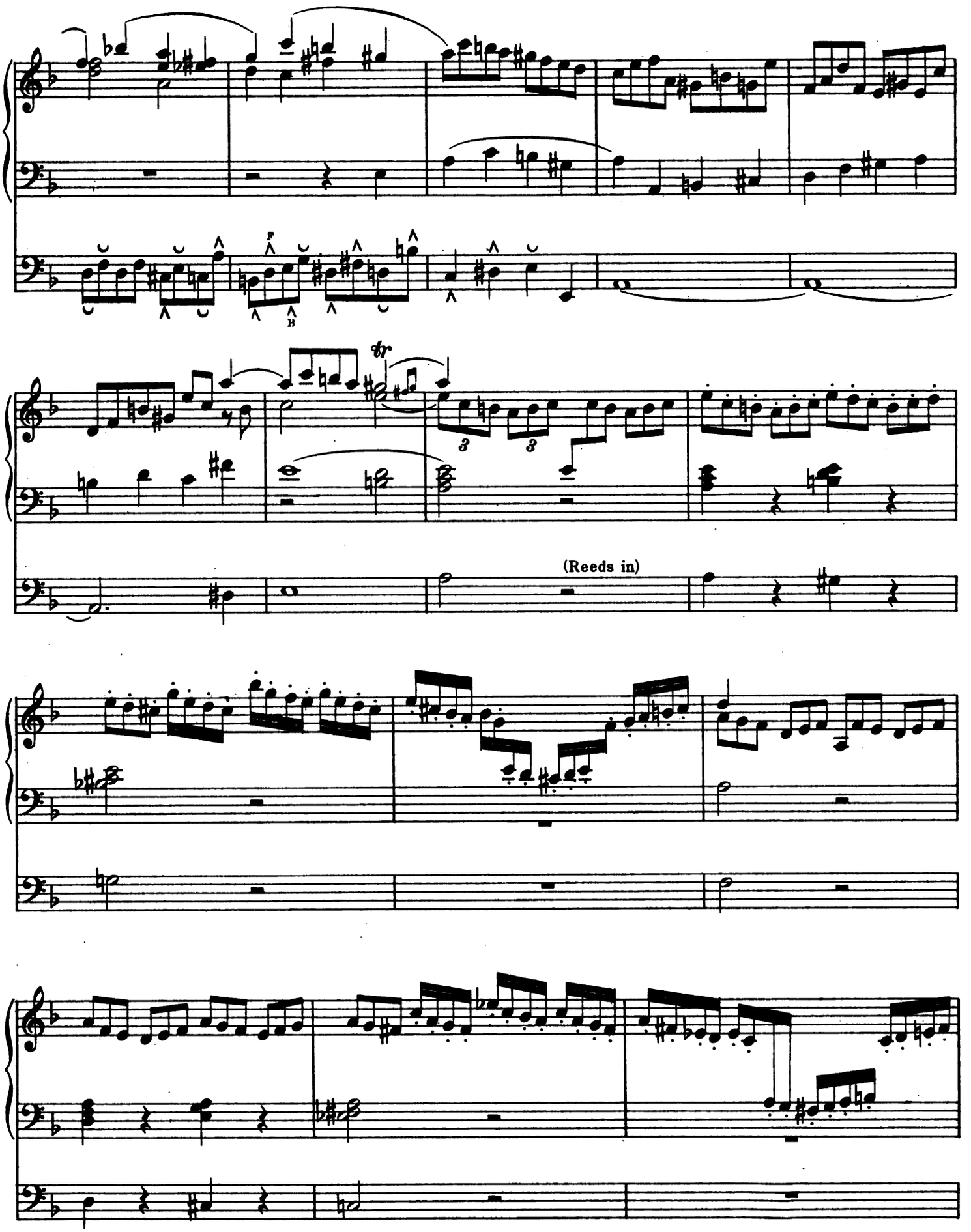

rit.
a tempo
mf

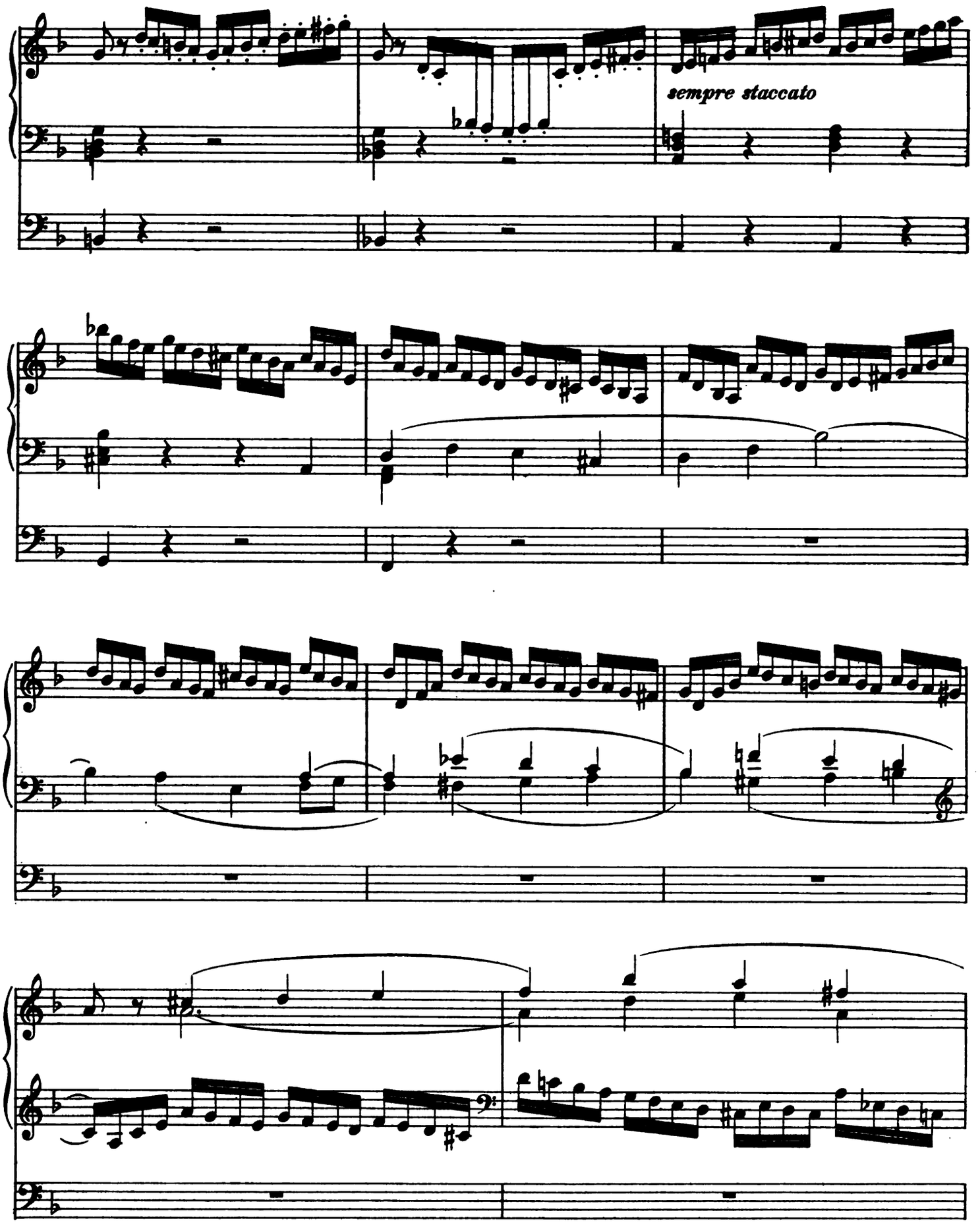


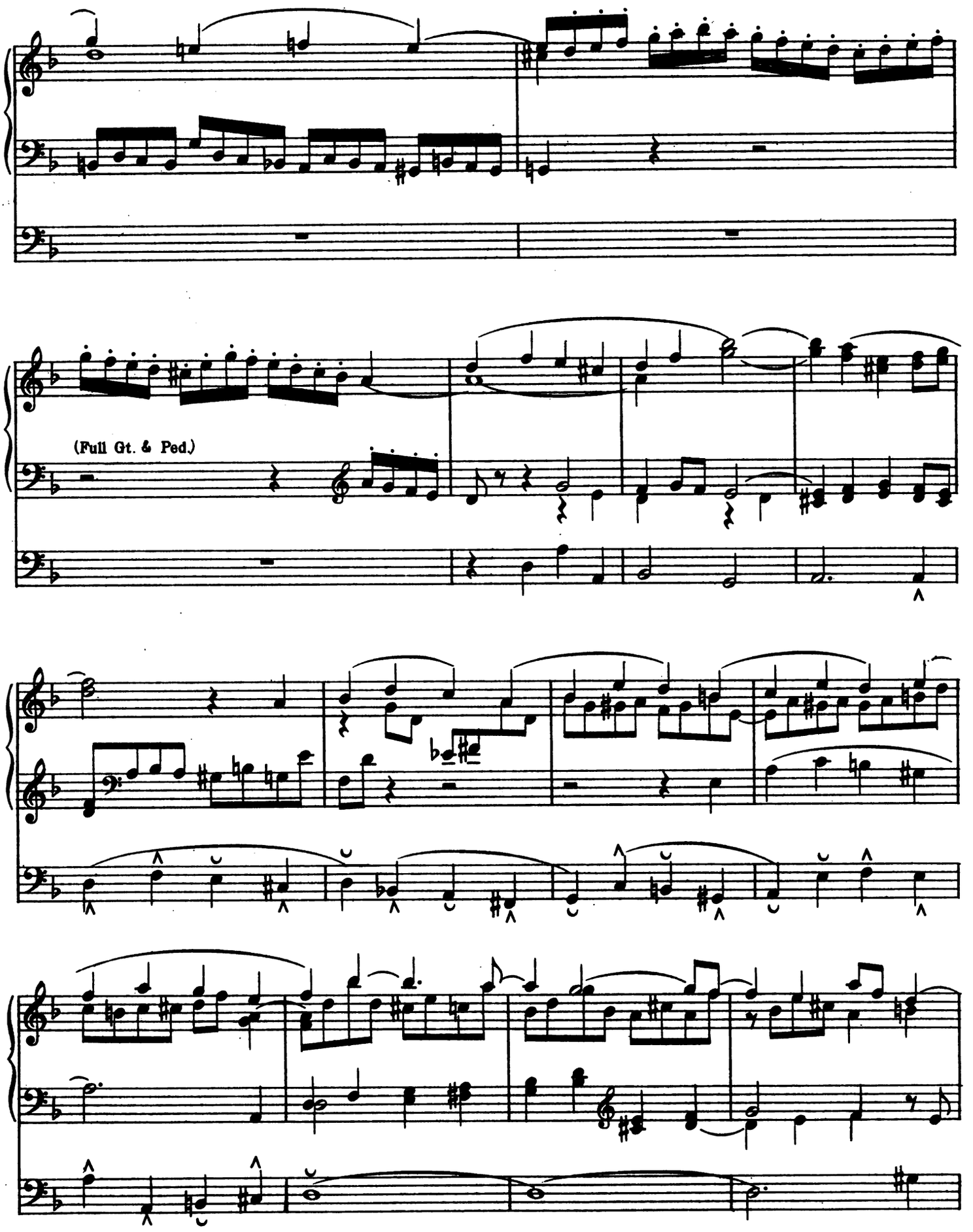

sempre stacc.

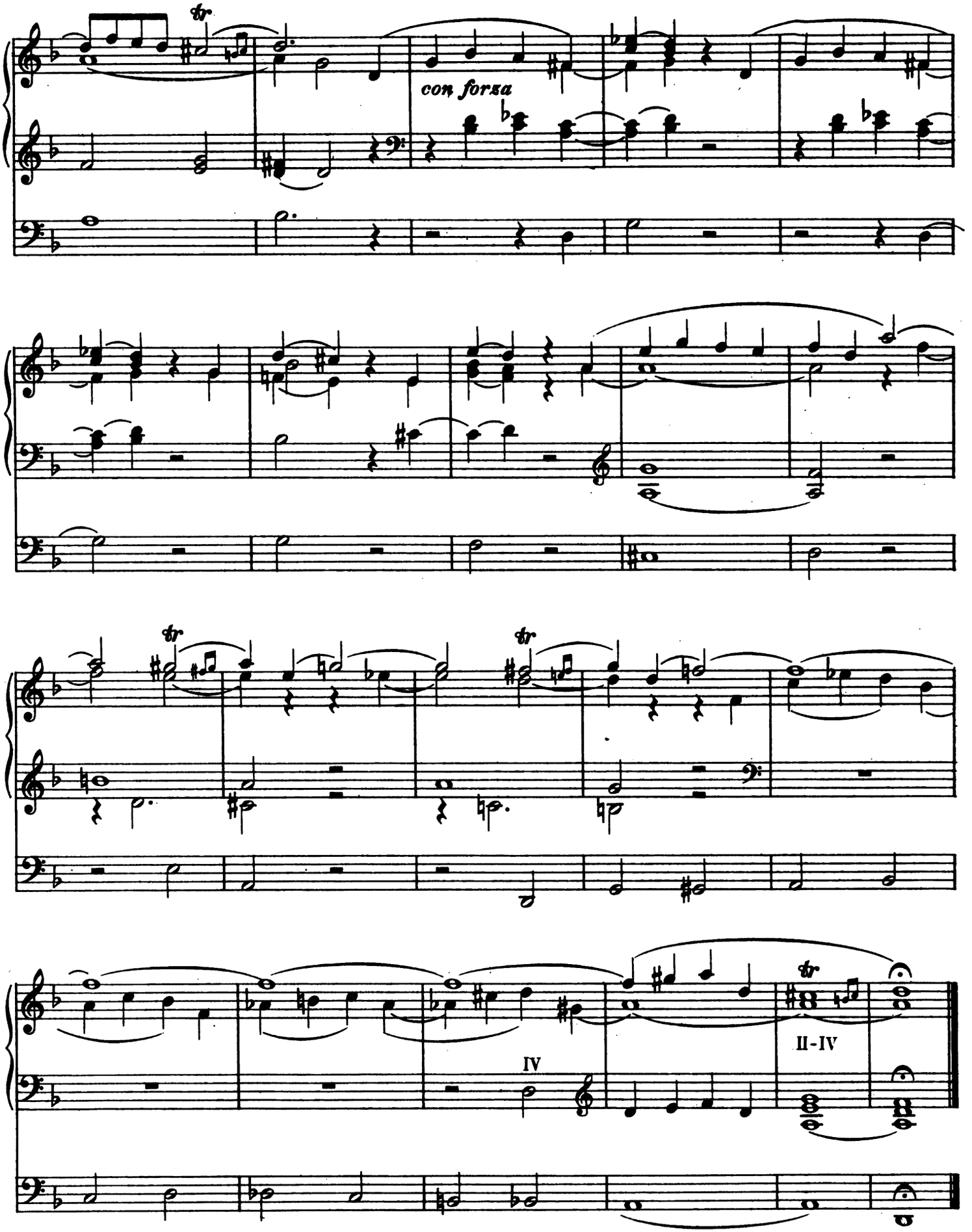

cresc. poco a poco


cresc.
ff
(Reeds)


F
B
tr
(Reeds in)

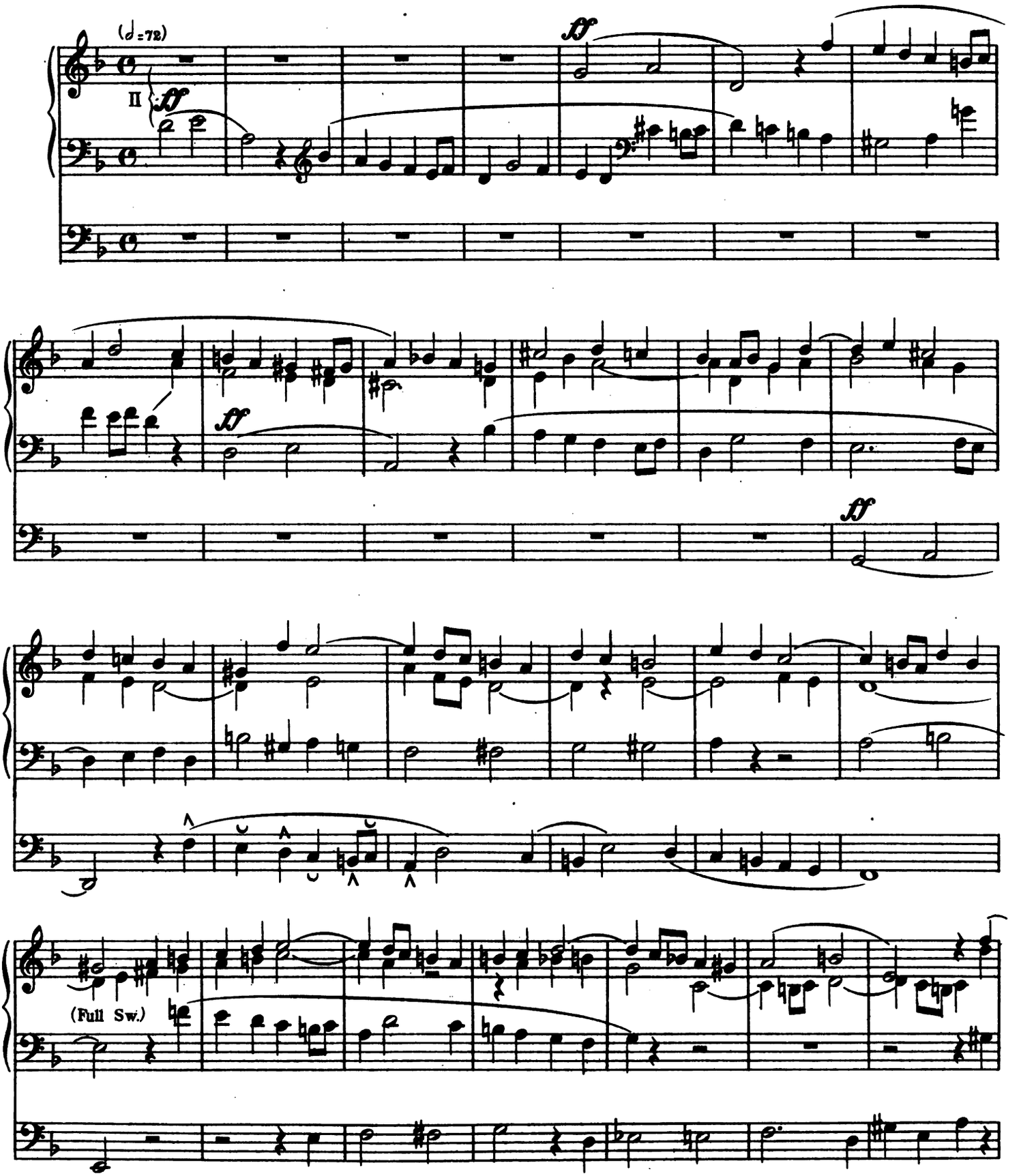

sempre staccato

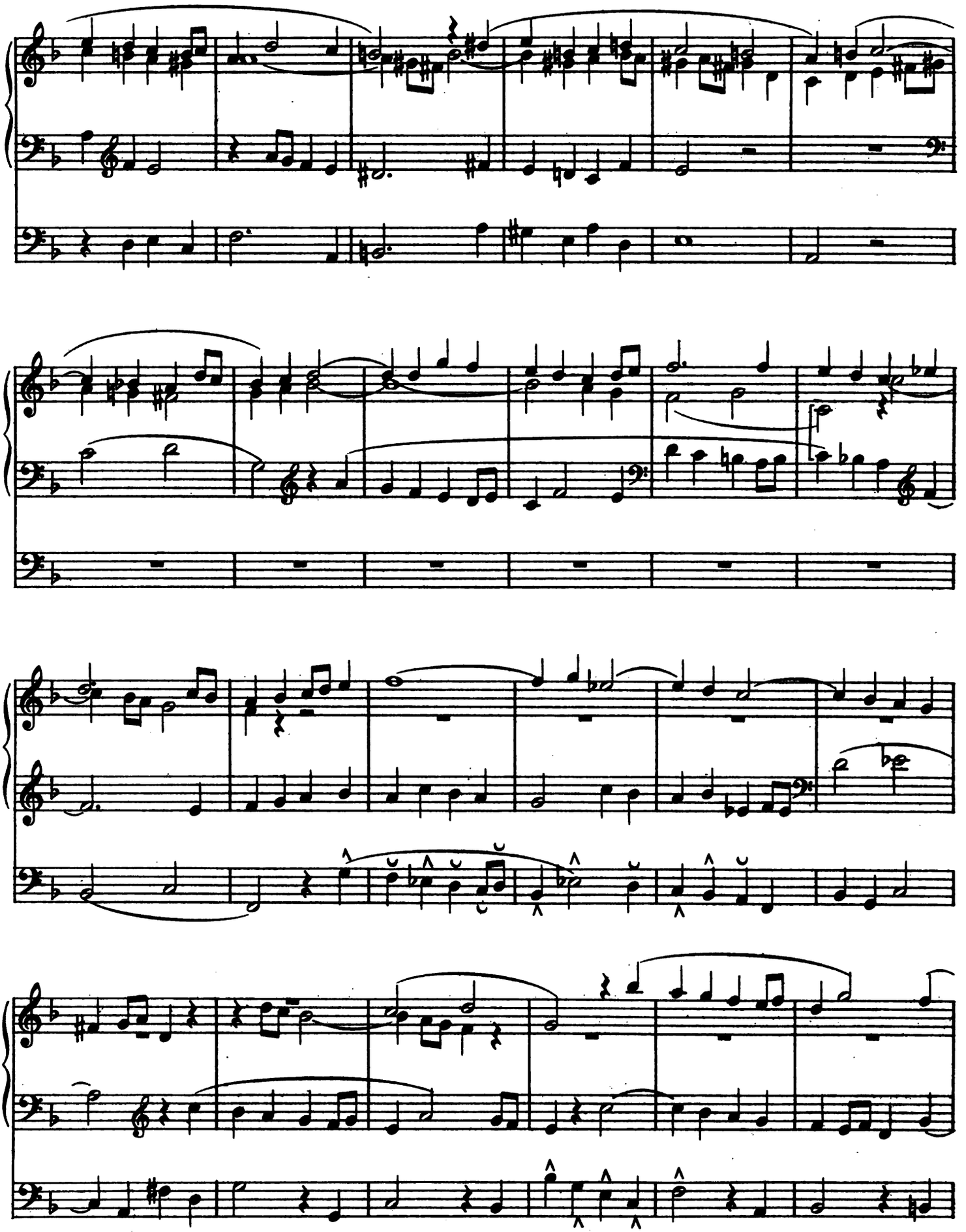

(Full Gt. & Ped.)

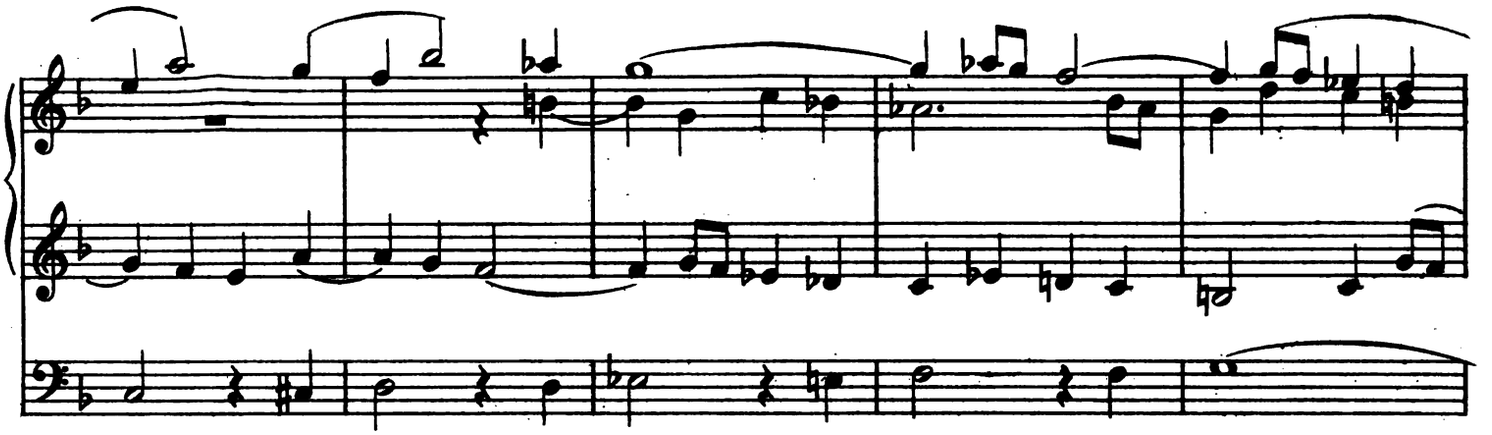

con forza
IV
II-IV

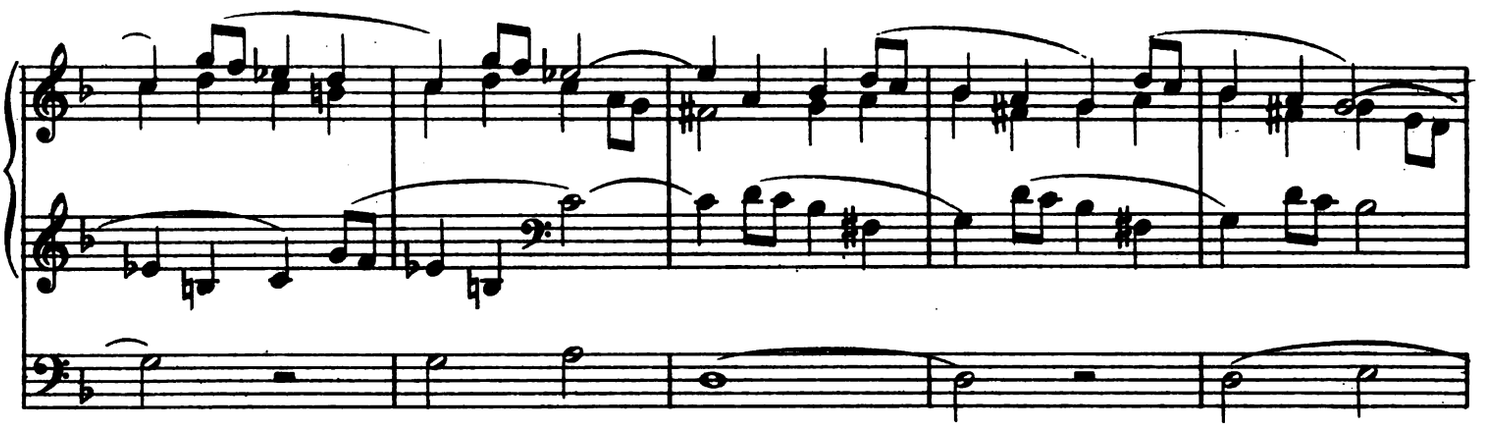
Fuga

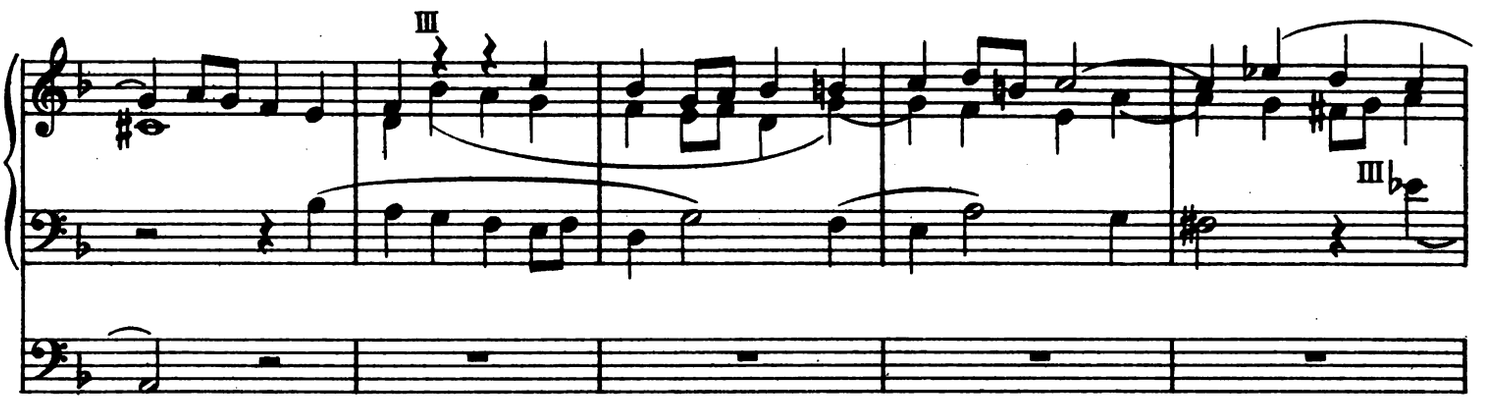
IV (Reeds *fff*)
III (Full, without Mixtures & 16′)
II (Diapasons 8′ & Flute 4′) - III
Pedal (Full, without Reeds) - II & III

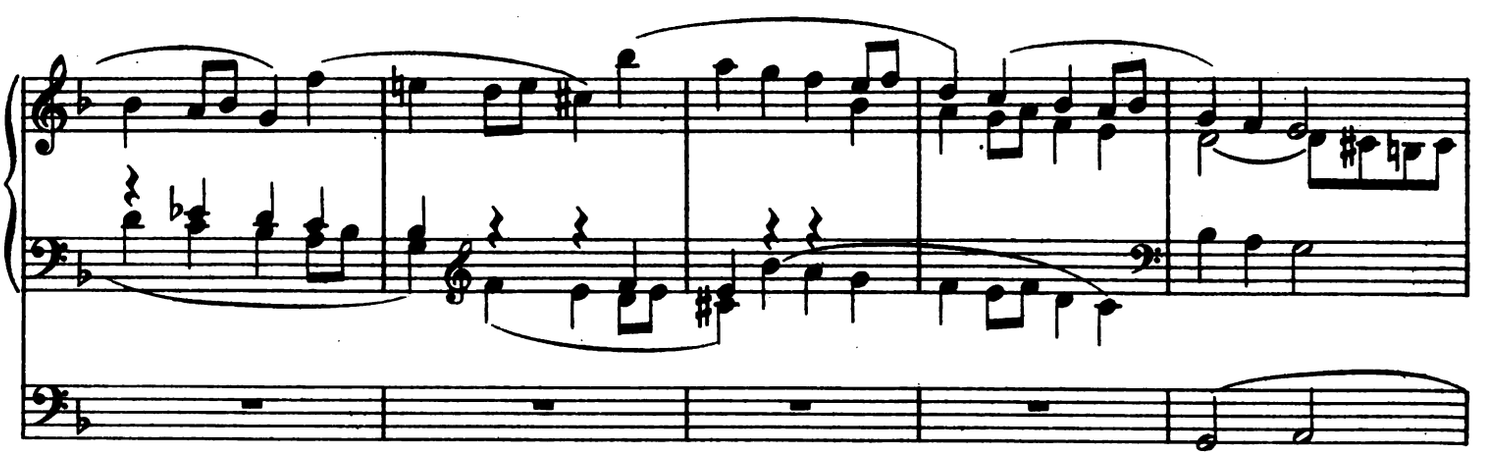


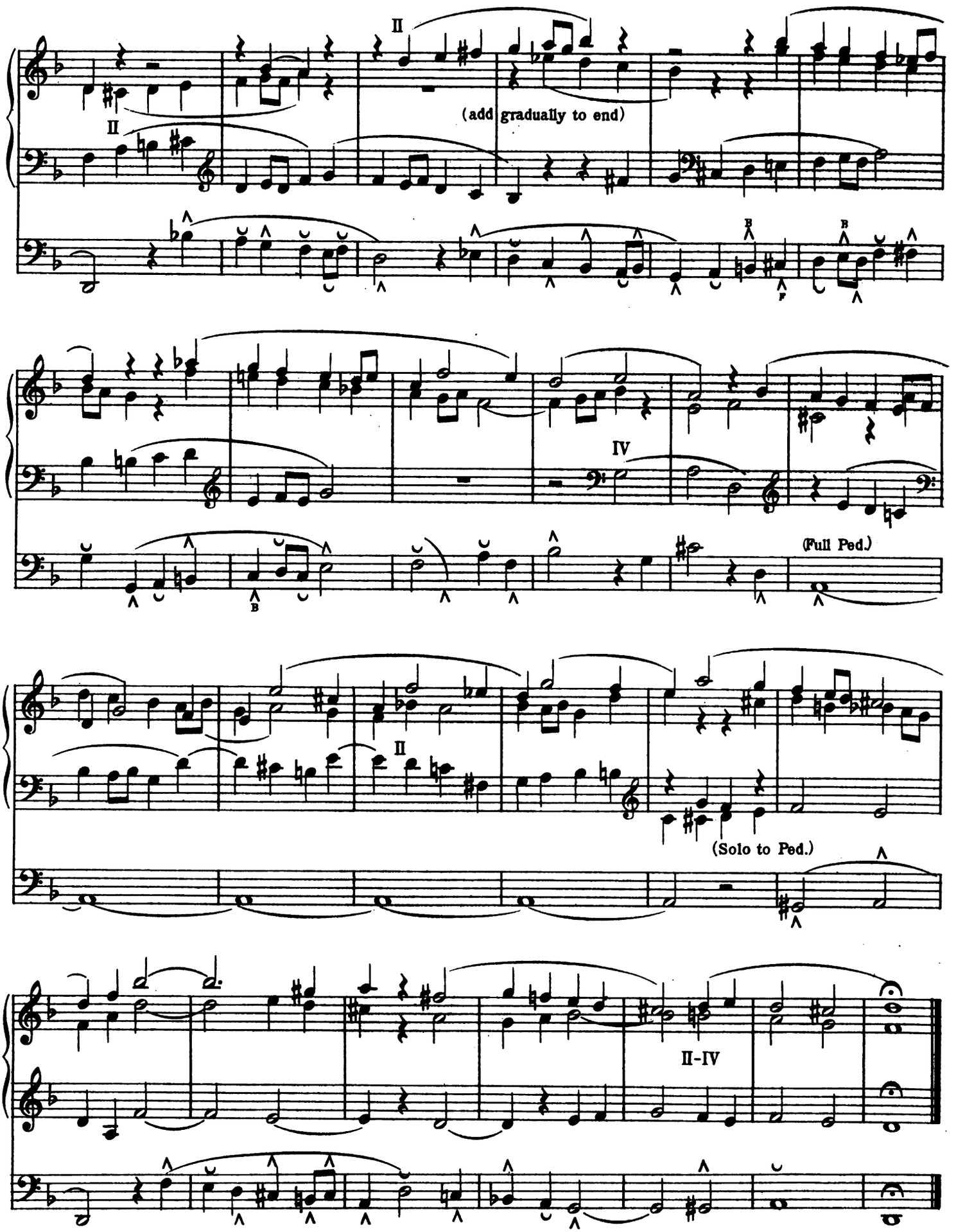







III
III




II
II
(add gradually to end)
IV
(Full Ped.)
II
(Solo to Ped.)
II-IV

Mus 743 .1 .446
Compositions for the organ
Leeds Music Library AHM4379
3 2044 040 241 929